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AND SINGING-CLASS CIRCULAR

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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WRITTEN and PRACTICAL EXAMINATIONS in MUSIC and in SPEECH and DRAMA are conducted in Local Centres and at Schools throughout Britain and Ireland three times a year, in March-April, June-July and November-December.

SYLLABUSES for 1952 will be available post free on application in September. There are new Pianoforte lists and new alternatives; the Organ lists have been partially revised, and those for Strings and Singing are unchanged from 1951. Attention is particularly drawn to the Important Notices on page ten.

THE SECRETARY,
14, Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam Westcent London.

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THE ROYAL COLLEGE OF ORGANISTS KENSINGTON GORE, LONDON, S.W.7

Patron: HIS MAJESTY THE KING

President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOWSHIP), LONDON AND GLASGOW, JANUARY 1952. The Syllabus (which is the same as that for July 1951) may be obtained on application to the College.

CHOIR-TRAINING EXAMINATIONS, MAY 1952. The Syllabus may be had on application to the College in October.

SUMMER VACATION. The College will re-open on Monday, August 27th, at 10 a.m.

ORGAN PRACTICE. The charge for organ practice during September is 2s. per hour (Members only).

J. A. SOWERBUTTS, Hon. Secretary.

APOLOGY

TO THE ROYAL COLLEGE OF ORGANISTS

I, F. H. Clements, of 3 Brandreth Road, Balham, S.W.17, express my regret that I have inadvertently allowed the letters "F.R.C.O." to be used after my name. I do not hold the Diploma of Fellowship of the Royal College of Organists. I apologise for my misrepresentation and undertake not to repeat it.

DATED the 26th day of June 1951.

(Signed) F. H. CLEMENTS.

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Patrons: Sir Edward German, Frank Thistleton, Lady Seaton Carr.
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Recent Festival of Britain concert in May at the Mildred Ratcliffe Concert Hall. The programme included 'The Prague' Symphony, Mozart; 'Clock' Symphony, Haydn; Piano Concerto in G minor, Mozart (soloist, Edwin Fischer).

For particulars apply to the Secretary, London Concert Club, c/o 17 Gordon Court, Du Cane Road, W.12.



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Students are accepted for a Complete Education in Music or Dramatic Art, or for private tuition in a single subject.

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The Graduate Course for the Training of Teachers in School Music leading to the Diploma of Graduateship of the Guildhall School of Music and Drama (G.G.S.M. London) is approved by the Ministry of Education, and for the purposes of the Burnham Scale confers the status of Graduate (Pass Degree).

In addition, the Ministry recognises the School's Diploma in the teaching of all musical subjects as conferring Qualified Teacher Status for the purposes of the Burnham Scale. Similarly recognised is the Teachers' Diploma of Associateship in Speech and Drama.

Prospectus and all further information from
RAYMOND RAYNER, Hon. G.S.M., Secretary
Telephones : Central 4459, 9977, 3464

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F.R.M.C.M.WARDEN: HAROLD DAWBER, F.R.M.C.M., F.R.C.O.
REGISTRAR: ERIC WILSON, M.A., M.ED., D.MUS.

Students are admitted only for a complete course of musical training. The College Diploma (A.R.M.C.M.) is granted after examination to internal students only who have completed at least a three-years' course. Full Orchestra, Operatic and Choral Classes. Ensemble, string quartet, sight-singing, elocution and dramatic classes. Training course for Teachers with facilities for gaining practical experience in schools.

Prospectus, with particulars of Scholarships, on application to the Secretary, R.M.C.M., Ducie Street, Oxford Road, Manchester 15

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TEACHING DEPARTMENT
THE COLLEGE is completely equipped for every branch of musical education.

THE CURRICULUM includes full-time Professional Courses—approved by the Ministry of Education; Classes and Lectures in all musical subjects and Speech-training; students' orchestra (twice weekly); ensemble classes; University Degree Courses; private consultation lessons.

SCHOLARSHIPS (held at the College) are awarded annually.

EXAMINATIONS DEPARTMENT
The College holds examinations for Certificates and Diplomas throughout the United Kingdom and the British Commonwealth.

Local Exhibitions, Gold and Silver Medals and Book Prizes are awarded at each examination period. The College Diploma of Licentiate (Teacher) is recognized by the Ministry of Education for "qualified teacher" status.

Examination Syllabus and Teaching Prospectus from
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Great Marlborough Street, London, W.1

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The Session consists of Autumn Term (September 18th to December 16th, 1950), Winter Term (January 17th to April 21st, 1951), and Summer Term (April 23rd to July 21st, 1951).

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Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

C. H. KNIGHT, Secretary.

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PROGRAMME for the 1951-52 SEASON

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ELIJAH (Mendelssohn)

Saturday, December 1st at 2.30

HYMNUS PARADISI (Howells)
and **KING DAVID** (Honegger)

Friday, December 21st at 7.30

Saturday, December 22nd at 2.30
and again at 7.30

CAROLS (Three Concerts)

Saturday, January 5th at 2.30

MESSIAH (Handel)

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SEASON TICKETS (ensuring a seat at one of the Carol Concerts, and at the Messiah on January 5th, 1952) are now on sale at the Box Office.

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THE ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL, S.W.7 L. G. PATIENT, Sec.

Middlesex County Council Education Committee

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Attention is drawn to an important relaxation in the conditions of admission to the one-year day and residential course of professional training for intending men and women teachers in music in maintained and assisted primary and secondary schools. Candidates are normally required to have spent two years' full-time study in securing one of the qualifications or a solo diploma of any of the Institutions given in Appendix 4 of Ministry of Education Circular 173. Exceptionally, candidates who have secured such Music qualification by part-time study can now be considered for the course at Trent Park. Candidates must be not less than 19 years of age on entry to the Course and have reached the standard of general education at present required for admission to a teachers' training college. Applications and all enquiries should be addressed to the Principal, Trent Park Training College, Cockfosters, Middlesex, as soon as possible.

T. B. WHEELER
(Chief Education Officer).

WEST RIDING COUNTY COUNCIL

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Applicants should normally be able to play the Piano and possess a recognised music qualification obtained after two years' full-time training. Consideration will, however, be given to other candidates who satisfy the College Authorities of their special musical ability and their general education and who have a recognised music qualification obtained after some other form of training.

Applications, and all enquiries should be addressed as soon as possible to The Principal, Bretton Hall, Bretton, nr. Wakefield, Yorks.

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Administrator: A. P. COX

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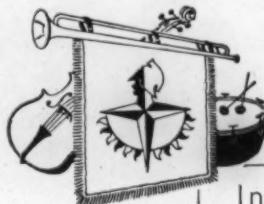
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revised and enlarged by J. H. ARNOLD*

During the Autumn, it is hoped to offer to cathedrals, parish churches, and schools the new edition of this widely-used psalter. During the war the book could not be reprinted, and only recently has the opportunity been presented of issuing a new edition. Fortunately the precise lines along which Dr. Frere earnestly desired a revision are exactly known. It is along these lines that the present conservative revision has been conducted by Dr. J. H. Arnold—so conservatively indeed that the book might well continue to enjoy the title by which it has long been affectionately known, 'Briggs and Frere'.

The new edition, however, is not a duplicate of the old: it will present a fine open-typed page, easy to the eye, and very simply

pointed, with the tone of each psalm set at the head in the manner which has become familiar to those who attend the Gregorian Festival Evensongs.

The choice of tone for each psalm has been altered only by rare exception, and generally the 'abrupt mediation' has been used more sparingly.

Additional settings of certain canticles, a further setting of *Te Deum*, and Merbecke's music for the Holy Communion, with the traditional choir responses for that service, are new features of the book.

Dr. Frere's masterly introduction to the principles of the psalter has been retained.

A separate leaflet with fuller details and a specimen page is in preparation.

NOVELLO

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

AUGUST 1951

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The Fleet Street Choir

By ROSEMARY HUGHES

SOUTHBOUND traffic crossing the Albert Bridge nowadays, if not on business, is mostly on Festival pleasure bent, and it is unlikely that the traveller's eye should be caught by the little blind alley just across the bridge, backed by a warehouse and dignified by the name of Anholt Road—save perhaps as a useful place to park a car. And even so, he would hardly give a glance at the undistinguished brick building on his left, with its blank windowless wall fronting the roadway. Yet the small brass plate on its door bears an honoured name in the English choral tradition: for this is the home of the Fleet Street Choir.

It is typical of the English habit of doing a thing first and discovering its meaning afterwards that this choir owes its existence to no civic endeavour or high cultural purpose, but simply to a decision by the organizers of a Press Conference at Newcastle-upon-Tyne in June 1929 that the delegates should be entertained at the end of a day's deliberations by a programme of music. The raising of a choir and the production of the programme was entrusted to T. B. Lawrence, who was known to have studied music before starting his career on the publicity side of Fleet Street. But even the fact that as a Bluecoat schoolboy in Liverpool he had conducted the military band (and learned to play every instrument in it) would hardly have prepared the audience in the Great Hall of Durham Castle on the appointed night for the impact of that first programme of madrigals and part-songs. Seven weeks of rehearsal, every night, by T. B. Lawrence and the twenty-five men and women of the anonymous body labelled 'a Fleet Street choir' perhaps had more to do with it. But the value

of rehearsal-time depends on the ability to use it; only musicianship of the first order on the part of conductor and choir could have achieved such a result.

Now came the question of giving an official existence to this choir that had so suddenly, like Pallas Athene, sprung at once into life and into full glory. Its decision to remain in being as a permanent organization was ratified by its choice of name: by a simple change to the definite article it became '*The Fleet Street Choir*'. Inevitably, in its twenty-one years of life, its membership has changed, and now—apart from the conductor—the only link with the original choir and with Fleet Street is one member who was Public Relations Officer to a county borough, and who still comes seventy-two miles to attend rehearsals. T. B. Lawrence himself returned to music as a full-time profession many years ago and was already on the Council of the Royal Musical Association in 1933, four years after the choir's foundation; he was elected Hon. R.A.M. in 1942. For membership of the choir two qualifications are demanded—musicianship and a solo-trained voice. The second, though essential, is useless without the first. No one gets as far as an audition without exceptional references, and even then any suspicion of vibrato immediately disqualifies, as being incompatible with the steady purity of line necessary for polyphonic singing. The final hurdle is the sight-reading, described laconically but expressively by the conductor as 'a *real* test'.

Having thus taken immense trouble to secure a body of hand-picked soloists, a conductor might reasonably expect the problems

inherent in working with a bunch of highly-talented individual personalities. Instead he directs, and himself is part of, a community, the traditions of which are rooted in complete personal self-effacement and the fusion of the individual in the corporate entity. The fee income of the choir is entirely devoted to the furtherance of its artistic purposes, the extension of its library and the upkeep of its studio. No individual member receives a penny, nor are individuals ever mentioned by name, even when a work calls for the performance of solo passages. To offset this on the material side, the members are at no expense for music or travel, and each receives, at the simple ceremony of admission to the choir, not only the 'murrey-red' gown familiar on concert platforms all up and down the country—and in pre-War Europe from Amsterdam to Bucharest—but with it



T. B. LAWRENCE

[Fox Photos]

the freedom of a community in which the members, by their Constitution, are 'bound by loyalty to each other rather than by rules of behaviour'.

Rehearsals are held weekly in that inconspicuous brick building in Battersea: once the studio of the sculptor Jagger, left derelict at the beginning of the war, rented by the Choir and repaired and redecorated by the members themselves in their free time, and formally opened by Dame Myra Hess in May 1940. Everything about it is a blend of the homely and the businesslike—comfortable chairs and a fire on one side, a notice-board and filing

cabinets on the other, the conductor's rostrum in the middle. The photograph opposite* shows the panelled walls that are the pride of the house; to furnish them skilful use was made of a heap of old linen-fold panelling found among the junk of the disused studio. Here are displayed the choir's 'battle-honours'—tributes from the Press of Europe's greatest cities. Memorable among these are the Stockholm critic's avowal that he came in a spirit of boredom and remained to pray; the Leipzig correspondent's realization that it is 'the culture and musicianship of each individual singer' that makes the choir what it is; and—from Fleet Street itself—Richard Capell's homage to 'that wonderful tone-quality and all-round accomplishment which have given this body a place second to none of its sort in the world': this last is given a place of honour over the fireplace. There is a grand piano too, but it is hardly ever used, for the leader of the choir (who is also its honorary secretary) has absolute pitch and an ear of such uncanny accuracy that at the first performance of Thomas Wood's 'Chanticleer' (an unaccompanied work lasting forty-five minutes) she was given the task of rectifying the pitch at four exposed entries, given to her for the purpose as a solo phrase; and did so, though the fluctuation was one of barely a quarter of a tone. (It was after this feat that she was presented to Her Majesty the Queen by the conductor, who, to everyone's regret, just saved himself from the *lapsus linguae* of introducing her as 'our human pitchfork'.)

Like the studio, the rehearsals themselves are both homely and businesslike. The conductor indulges in no interpretative gestures, and appears to be doing no more than giving a very clear beat. Yet, for a flaw imperceptible to the ordinary listener, he makes the choir repeat the passage in question, and such is their concentration on the job that they can pick up at any point in the bar, all together and without the slightest hesitation. The amount of work thus achieved in a couple of hours is extraordinary. Even more so is the freedom of discussion between conductor and choir, and within the choir itself, and their power of self-criticism. If any passage presents difficulties the conductor is ready to ask their opinions, which are given shrewdly and with complete spontaneity, and if the 'human pitchfork' declares that the basses were flat, the verdict is accepted without pique and as a matter of course: such is the result, in practice, of the rule of loyalty to each other—and, it might be added, to music itself—rather than rules of behaviour.

* The choir does not wear its gowns at rehearsal. They were put on, for this occasion only, in order to show the choir as it appears on the concert platform.



[Photo by Studio Sun Ltd.]

The Choir first made its name with works of the English madrigal period, sacred as well as secular; but they are no less at ease with the contemporary idiom, and Rubbra's 'Missa in honorem Sancti Dominici' shares the honours with the five-part Mass by Byrd. Incidentally, the choir has abandoned the Italianized pronunciation of the Latin liturgical text stigmatized by the label 'cheese and chaws', and firmly adopts the pronunciation now generally taught. Though it may give the old-school-tie latinist a shock to hear 'Benedictus qui waynit' and 'dona nobis pahkem', the very shock sharpens his perceptions and puts them more in tune with the vividness and vitality of the performance. The continent also lies open to them, and they are as much at home in Hungary with Kodály or in France with Milhaud as with the Elizabethan madrigalists or with living Englishmen. And as the clarinet of a Stadler or a Mühlfeld or the viola of a Tertis called forth music from the best of their contemporaries, so, too, many of the works in the choir's repertory were specially composed for that splendid instrument. Thus in its own sphere the choir creates that living interplay between composer and performer which alone can ensure the continuance of a great musical tradition.

A2

The Choir's Festival recital at Wigmore Hall on 24 May summed up the tale of their association with the British choral writing of the past seventy years. Eight of the items were by three great leaders of the English renaissance—Parry, Stanford, and Charles Wood; and with them were Delius, Ernest Walker, Elgar, Armstrong Gibbs, Moeran, Rubbra, Vaughan Williams, Holst and Morris. The last three names were attached to arrangements of folksongs, a choral type that offends against canons of purity; but anyone who knows the way of these composers with a folk-song will agree that it qualifies for a programme that is both self-respecting and out to please. However, let it be understood that, say, 'Early one morning' harmonized for four voices will not be heard at a Fleet Street concert. It is not a serious restriction, for the choir has performed four hundred and thirty-five pieces of music.

In this long record are works, and occasions, of a special order:

Byrd's Mass for Five Voices, recorded (Decca) in 1942, and again in 1951 for long-playing records.

Byrd's Mass for Four Voices, recorded in 1950 and about to be issued.

Vaughan Williams's Mass in G minor, recorded for the American market.

Thomas Wood's 'Chanticleer', performed for the first time in 1948 and thirteen times since.

(Thomas Wood lived at Bures, Suffolk. The choir has twice been there to sing in the church.)

Stanford's eight-part Latin Magnificat, sung (first performance) at St. George's, Windsor, on the occasion of a Stanford memorial recital soon after the composer's death.

Moeran's Elizabethan Suite, 'Phyllida and Corydon' (first performance).

Britten's 'A Ceremony of Carols': the first thirteen performances.

Rubbra's Mass, first performance.

Jean Berger, the American composer, has dedicated to the choir a major work, 'Vision of Peace' (published in New York). The choir will give the first performance during the season of 1951-52.

Going abroad used to be a favourite occupation. Before the war the choir toured twice in Germany, visiting most of the principal cities. In 1933 it went to Denmark and enjoyed hospitality beyond description. (Bacon for breakfast was flown daily from England, for in Denmark they do not cure it in our way.) Concerts in seven Swedish towns followed two years later. A tour for the British Council in

1938 took the choir into Czechoslovakia, Croatia, Serbia, Bulgaria, Roumania (where there was a command performance for King Carol), Hungary and Poland. At Cracow they sang in the salt-mines. The first concert at Prague worked out curiously. According to habit, the hall was empty at the advertised time of beginning, and the audience drifted in when it chose; also according to habit, it was expected to drift out well before the end. Instead, it moved towards the platform, and at the end of the programme the audience was crowded round the singers asking for more. Arriving at Sofia the visitors were met at the station by a choir singing 'God save the King' in English; in reply, being forewarned and fore-armed, they sang the Bulgarian National Anthem in Bulgarian.

In its home country the choir is much travelled, for so many people want it on their platforms. One category of employer that claims special mention is the public school; the choir has sung at Bishop's Stortford, Charterhouse, Clifton, Cranleigh, Eton, Haileybury, Harrow, Lancing, Marlborough, Oundle, Rugby, Tonbridge and Wellington.

In short, the Fleet Street Choir is much in demand. Why it should be so is not a difficult question.

The Singer and the Song

By FRANKLYN KELSEY

MR. BLANK should remember to give the poet a look-in when he sings a song.

The criticism, addressed by a Festival adjudicator to a competitor, started me fidgeting uneasily in my seat, moved by an itch to set the speaker a little straighter in his thinking; for he made it clear that his concern was neither for the singer's articulation (which was quite good), nor for his emotional conception of the song, but for certain touches of 'word-painting' which he considered to be appropriate to the treatment.

As an appendix to this incident, let me relate another. I was lunching with two of London's most eminent critics—a somewhat unique occasion for me, I must confess—when the talk turned to the general decline in vocal skill. 'Do you remember', said Critic A to Critic B, 'how bitterly we used to complain at having to listen to the vocal banalities of the old Ballad Concerts? Yet what wouldn't we give now to hear songs sung as those royalty-ballad singers could sing them!' Critic B expressed his emphatic agreement. 'Why is it', continued Critic A, turning to me, 'that while our modern singers are so admirable in their understanding of the most difficult music, they seem unable to do the thing that should be their A B C—the thing the older singers could do to perfection? *Why can't they sing a simple song?*'

The generally deplored decline in the art of singing is really part of the price our 'progressive' civilization is paying for its rejection of the roman-

tic tradition in life and art. Nature designed the human voice for the purpose of giving expression to the primitive emotions—love, hate, pain, physical exhilaration, anger, pleasure, and so on—emotions, that is, which are shared by all vocal animals. But the modern spirit tends to suspect and to suppress these primitive physical emotions, and to 'elevate' them to the domain of the intellect, so that the body plays a progressively smaller part in their expression. The rollicking laugh from the stomach is replaced by a polite 'h'm, h'm, h'm', from the head; the anger that is a 'fire in the belly', hot, but of short duration, gives way to a chilly intellectual resentment, without heat and very hard to dispel; the love whose spiritual and physical elements were so fused as to be indivisible tends more and more to become a so-called 'civilized' intellectual companionship accompanied by a calculated assuagement of the sexual appetite. One could go on piling up the list for hours. Its whole trend is towards a 'rationalistic' emasculation of the emotions, the effect of which is to persuade an over-civilized man to detach himself, to an ever-increasing extent, from his own physical roots. We are apt to forget that civilization and life are not the same thing.

How does this unnatural divorce of the emotions from their physical roots affect the singer? The truth is that it hits him harder than any, for it strikes him at the very heart of the vocal process—the breathing muscles—which also constitutes the

physical centre of the emotional process. When the enraptured Othello says to Desdemona :

' I cannot speak enough of this content;
It stops me here; it is too much of joy:
 And this, and this, the greatest discord be.'

what he is really telling her is that his emotion is so intense that it has stopped his breath at the throat and rendered him voiceless. He can only express his ecstasy in kisses.

We all know that intense emotion has this power of stopping the breathing; yet to few modern teachers does it ever occur to relate it to the vocal act. Whenever it happens, the breathing is stopped by a double process, neither part of which can occur without the other. On the one hand, the false cords come together, stopping the air-passage at the larynx, while on the other, the expiratory muscles contract strongly, pressing the diaphragm upward, so that a pressure of air is established in the lungs. The reader has only to stop his breath at the larynx to discover that he cannot do so without simultaneously making an inward and upward contraction of the expiratory muscles. No matter how lightly he may try to do it, the muscular action always takes place. And it is only necessary to make this simple experiment to discover that the natural emotional process—that is, an emotion in which the body plays its proper part—brings into play a laryngeal process (false cord adduction) and a process of air-pressure establishment, both of which are quite different from those employed for conversational speech. When using the natural emotional process, one no longer breathes out through the approximated vocal cords, but does something of a wholly different nature. And all singing is—or should be—an expression of emotion of one sort or another.

But if we speak unemotionally, or if, when speaking or singing emotionally, we do not call upon our respiratory muscles to play their natural part in the expression of the emotion, the natural laryngeal respiratory reaction does not take place, and we thereby detach our voices from their physical roots. Not only does the vocal sound then become shallow and devoid of meaning, instead of being rich and significant, but in addition, we surrender the power to control it, because we have neglected to set in train the respiratory muscular action that alone would enable us to do so. Under the strain of professional life, voices so misused soon lose their musical quality, develop wobbles, and give their possessors much trouble at the throat and larynx. It is this bodily participation in the expression of emotion to which the late Frangcon Davies alluded when he wrote that if the vocal process is employed fully and naturally, 'the whole man will be in the singing'—body and mind both playing their full part.

The tendency of intense physical emotion is, as we have seen, to stop the voice by bringing about a tight closure of the false cords. It follows then, that fundamentally, the job of learning to sing consists of learning to govern the emotions, not by 'lifting' them to a purely mental level, but by obtaining a technical mastery over the muscular actions which they set in train. In the last analysis, the singer's craft lies in balancing the air-supply demands of the larynx against the emotional

reactions of the respiratory muscles. Intense emotion causes a high lung pressure, whereas the singer must learn to keep the pressure as low as possible without surrendering the emotion, or, worst fault of all, conceiving it as a purely intellectual process. In the former case, the vocal sound will be colourless and devoid of significance, whereas in the latter, the singer will immediately become what the great majority of modern singers have now become—a sort of vocal cherub, having a head and neck, but no body.

How does all this affect the singer's attitude towards the song? Very directly. It means that he must envisage the song, above all else, as the expression of an emotional mood in which the body must play its full part. The mood may be quiet and dreamy, as, for instance, in Brahms's 'Feldeinsamkeit', or impassioned to the point of murderous rage, as in certain of Othello's phrases; but whatever it is, the singer's main task is to assume the emotional mood rather than to 'paint' the words. The idea of 'word-painting' is utterly foreign to the art of singing because it is a purely intellectual concept which, in the sense employed by the adjudicator of the opening paragraph, would distract the attention of the singer from his essential task of *feeling*—in the literal sense of the word—the emotion inspired in the musical mind of the composer by the words of the poet. If the emotion is sincerely felt, the words will, in fact, paint themselves, always provided that the composer has done his job well.

To the singer, whose voice must always flow freely and easily, emotions are vocal dynamite. Without them, his voice is but half a voice; with them, he always stands in danger of overloading his respiratory muscles and stifling his voice. To express intense emotion in song requires very great technical mastery. Indeed, one might go so far as to say that certain emotions depicted by song composers can never be fully expressed by the singer. Chaliapin himself, the greatest master of emotional expression the modern world has seen, could not give full expression to the tortured anguish of Schubert's tremendous ending to 'Der Doppelgänger'; had he tried to do so, the emotion would have strangled him.

There is emotion that stifles the voice and emotion that liberates it, and at the top of the latter class stands the emotion of physical enjoyment. A well-used voice always gives the user a sense of physical exhilaration, as does any other athletic function of the body when its parts are in well co-ordinated action. No matter how poignant the emotion to be depicted, the singer should never lose this overriding sensation of physical exhilaration in giving it expression. It is probable, however, that few singers today ever experience that keen physical enjoyment. They never feel anything intensely enough to bring their muscles into the emotional picture. Their life, their schooling, the whole trend of modern thought has taught them to avoid it.

Many people think that the old school of singing was merely a school of exhibitionist vocal gymnastics. The real truth seems to be that it was essentially a school of emotional expression. A music critic of the period expressed his conviction that Rubini could express every single human emotion

when singing a scale on a simple vowel sound. Santley has testified to the moving eloquence of Jenny Lind's singing, while he himself could move an audience to their depths with a simple song. Almost every record we possess of this old singing testifies to its emotional effect upon the hearer.

The human voice is the king of instruments because it is the only one that can invest an isolated musical sound with an exact emotional significance. Like Rubini, the singer can, if he so wills, impart a smile, a tear, rage, tenderness, hatred, or any other of a score of subtle emotional shadings to a single isolated vowel-sound, without needing any verbal assistance. When this faculty is linked to the speaking of great verse, as it used to be (it is now called 'ham'), the effect is deeply moving, as great tragedians have shown. But when it is linked to the utterance of great music, the effect upon the listener is heightened almost to the point of ecstasy. What then has the privileged possessor of this unique instrument to gain by replacing musical eloquence with intellectual 'word-painting'? He is like a man who would barter refined gold for brass!

No song can be called great which is not written from the heart, and whose words, however sublime, do not constitute an expression of primitive emotion. None knew this better than Richard Wagner. It is not Beckmesser's burlesque reading of the words that makes the difference between Walther's *Preislied* and the town-clerk's parody; that is merely a comic stage-effect. The real difference—the whole point of the difference—lies in the fact that Walther's conception of song is emotional and natural, having its roots in the earth of our common humanity, whereas that of Beckmesser is intellectual and rootless. We should make no mistake about this: the intellectual who is not sweetened by a healthy emotionalism always develops into a Beckmesser, his poetry a tale told by an idiot, and his music a discordant jangle. We have heard something of it of late!

One supreme virtue can usually be claimed for the much-abused royalty ballad—its appeal was always to the heart. The emotion depicted might be, and often was, facile and hackneyed; yet emotion it was, and it demanded the participation of the body in the singing of it. The singer who can get by with an intellectual but vocally unsatisfying rendering of a Wolf song—a performance which depends ultimately on the verse and music rather than upon the efficiency of the singer—can make nothing of the royalty ballad because he is ignorant of the fundamental nature of his craft. On the other hand, a singer who, like John McCormack, and others of his contemporaries and predecessors, can move a simple-minded audience with these emotional trifles, has learned to put at the service of great songs a well-tried equipment, strong, supple, and comprehensive, if only he has the imagination to absorb them and the sincerity of mind to sing them honestly. So much depends upon that one word 'sincerity'.

It has been said by a distinguished critic that McCormack was pre-eminent because he trained himself on the songs of Hugo Wolf. The present writer believes that it would be much nearer the truth to say that he sang as he did because, bringing

great sincerity to everything he touched, he was brought up on a mixture of Mozart and royalty ballads, so that he had already achieved a perfect blending of classic musical style and emotional fluency when the time came for him to launch himself into the deeper waters.

It is this successful blending of two quite different things—musical style and verbal eloquence—that constitutes the summit of the singer's craft, and few there are that reach it. To be eloquent in speech is difficult enough; but to be eloquent while conforming to the nature of music; to reach the heights of eloquence without ever breaking the legato; to mould one's eloquence to the sweep of the phrase of music, yet without sacrificing one iota of the emotional impact of the words; that is a task for Titans. It is a task that requires a double approach on the part of the tyro, and in the opinion of the writer, there is no better approach than that of classic music on the one hand, and a somewhat facile verbal emotion on the other, especially when allied to a simple melodic outline. From the first he will learn to mould his musical phrases, while the second will teach him how to be fluent—to assume an emotion sincerely, yet without surrendering himself to it utterly, and so endangering the security of his vocal technique.

The fact is that, much as they write about it, musicians do not understand singing, because no one can understand it who has not had to wrestle professionally with its problems as they affect his own voice. Most musicians regard it, understandably but mistakenly, as a mere extension of the normal speech faculty, a highly skilful application of the normal conversational technique. But this technique does not occasion that change of muscular action and laryngeal adjustment which alone makes singing possible as an art. Worse still, the general climate of opinion upon this subject has affected the teachers, whose ideas about their own mystery are roughly in line with those of the non-singers: an astonishing departure from their own historic tradition. How many modern singing teachers know, one wonders, that when the voice is correctly used, it becomes physically impossible to 'crack' a high note?

There is more moonshine written about singing than about any other branch of music because the connection between body and mind—the participation of both brain and muscle in the expression of emotion—is no longer taken into account. So long as the intellectual concept is satisfying, the critic is all too often inclined to shut his ears to the musical faults: the inexact intonation, the unsteady and unsubstantial tone, the shallow and meaningless tone-quality, the broken legato, the absence of a true melodic line; because he no longer realizes that all these things are the result of bodily participation in the emotional expression, and that when this participation does not occur, what he is hearing is not singing at all, but a pale and anaemic parody of singing.

In an interview given to the Press before her farewell concert at the Albert Hall in 1912, Mme. Albani had this to say:

'Learning to sing is a real physical strain; at any rate, until the breathing exercises are mastered.'

Truer words were never spoken.

Sergei Alexandrovitch Koussevitzky

By M. MONTAGU-NATHAN

IT requires a certain degree of temerity to embark upon a sketch of such an individual as Sergei Koussevitzky, whose death was announced on 6 June, since that necessarily involves the provision of essential and precise biographical detail. It seems that his 'authorized' biography is by no means devoid of conspicuous inaccuracies. The matter is further complicated by the circumstance that this great conductor appears never to have been sure about anything of the kind himself. The actual date of his birth is, apparently, still in dispute. He was twice married, but it is not known whether the first union bore human fruit. Again, one authority states that when, as a lad, he arrived in Moscow seeking fame and fortune, his pockets were empty of coin, while another maintains that he was in possession of the comparatively capitalistic sum of about ten shillings! Finally, one biographer would have us believe that his mother, a Jewess, was converted to the Christian faith three years after her demise. So far as concerns dates one is inclined to accept 26 June 1874 as that of his birth, especially as he himself believed this to be correct. His father, a penurious musician, played the violin and the double-bass, and his mother gave him his first piano lessons. The family (there are once more disagreements as to its actual dimensions) lived at Vishny-Volochok, a small town a hundred and sixty miles on the railway line to Moscow from St. Petersburg. His father appears to have been a somewhat domineering parent, and it is likely that, being himself a contrabassist, he prevailed upon the youngster to adopt that instrument. An alternative theory is, however, that on reaching Moscow he chose the double-bass as an expedient; desirous of obtaining orchestral work he selected what he considered to be an unpopular vehicle as the one most likely to secure him a livelihood. After some lessons from a Czech teacher named Rambusek he was admitted to the orchestra of the Bolshoi Theatre. He subsequently refused an offer from the Imperial Opera, St. Petersburg, on learning that he would not be required for its ballet performances. This seemingly curious reason may have been due to an attachment to a ballet-dancer, Nadezhda Galat, who eventually became his first wife. He was by this time an exceptionally expert player, and his experiments in the direction of technical and tonal improvements find their parallel in Mr. Tertis's pioneer work on behalf of the viola. Koussevitzky's debut as soloist took place in Moscow in 1896. In 1903 he appeared in the same capacity in Berlin. Despite his having become an orchestral conductor of international repute he continued throughout his career to give recitals on his chosen instrument, and on at least one occasion he combined the functions of soloist and conductor. In a notice of a Moscow concert given by the Imperial Russian Musical Society on 17 January 1915 the critic of the Russian Musical Gazette declared that the tone he produced on his 'immense instrument' was phenomenally pure, that his intonation was consistently accurate and that in his passage-work he exhibited a positively staggering dexterity.

Having received a tumultuous ovation he proceeded to the rostrum and conducted a performance of the 'Poem of Ecstasy' by his great friend Scriabin. It was said that when Koussevitzky introduced this work to the London Symphony Orchestra in 1910 he encountered opposition from some members of that body who pronounced the composition to be a 'leg-pull'. His reaction was a prophecy that sooner or later they would be proud to have been the first to perform the work in London.

Early in 1905 Koussevitzky made a personal contact which was destined to exert a profound influence upon his life and career. He met Natalya Ushkov, the daughter of a wealthy tea-merchant. Her immense fortune was matched by a quite exceptional enlightenment and a deep devotion to all that was dear to Koussevitzky. There followed a separation from the ballet-dancer and in September 1905 he contracted his second marriage. From this moment he gradually became a great musical power; a biographer describes him as a *grand seigneur* of Russian music. He was enabled to form his own orchestra and to arrange the historic tours of Volga towns in 1910 and 1912—engaging the very greatest soloists obtainable, also to found the Russian Music Publishing Company which was established to carry on the Belaiev scheme for assisting native composers. Travelling all over Europe he steadily won fame, not only as a conductor and a performer on his beloved bass, but for his courage in introducing novelties of worth ignored by other orchestral conductors.

Then came the first, and following it, the October, revolution. Koussevitzky was from the outset opposed to the Bolshevik dispensation, which was not then by any means as severe as it later became. Late in 1919 he and his wife attempted to leave the country, but were foiled. In May 1920, however, a second attempt succeeded, but their departure involved the loss of their fine collection of paintings and some valuable musical manuscripts. Travelling first to Berlin, where the headquarters of the publishing concern were situated, the Koussevitzkys finally reached Paris and stayed there for four years, during which period he constantly toured both as solo instrumentalist and conductor. He was in London in 1922 and 1924, and on the latter occasion found his conducting favourably compared by a *Musical Times* critic with that of Felix Weingartner. Meanwhile he had been offered the conductorship of the Boston Symphony Orchestra, a post then being vacated by Pierre Monteux. On 2 September 1924, he was decorated in Paris with the Cross of the Legion of Honour. Two days later he and his wife were *en route* for the United States.

His professional life in America soon developed into a series of triumphs. There were, however, certain impediments. He was no linguist and his native tongue was the only one in which he was at home. His English may fairly be described as extremely 'pidgin', and owing to its deficiencies the American journalists found their style sadly cramped. Koussevitzky's professional activity was stupendous. In one period of thirty weeks he gave

more than a hundred concerts. He was everywhere acclaimed by the public as a brilliant virtuoso-conductor; but, surprising as it may seem, it was fully recognized not only by critics but by orchestral players that his methods of preparation and a conspicuous lack of musicianship rendered his conducting decidedly erratic. He was in truth a successful empiricist. It was said of him, indeed, that at fifty he began to learn things about music that a student is expected to know at eighteen. He acquainted himself with a new score by having it played over on the piano and rehearsing his gestures to the music thus heard. His conducting was often unreliable; he sometimes emphasized a wrong beat and in a performance of the 'Forest Murmurs' from 'Siegfried' he was convicted of giving faulty cues. Naturally, he was constantly at loggerheads with units of his orchestra and their acquiescence was due only to the fear of dismissal.

Double-Tongueing and the Oboe

By DENIS H. BREARLEY

'**H**ISTORY repeats itself; historians repeat each other'; an old gibe with enough truth in it to make us smile. Alas, the second half of it is applicable to many a writer on musical matters, and in particular to many writers on musical instruments. All of them repeat the undeniable truth that the oboeist cannot 'double-tongue', and most of them gravely explain that it is 'because of the position of the reed in the mouth', which I believe to be quite erroneous. If it were possible to hold the reed in quite a different position in the mouth from the usual one, the oboeist would still be unable to double-tongue. The earlier editions of the 'Oxford Companion' follow the tradition, but in the latest edition the 'small size of the reed' is put forward as an additional explanation. I believe it contains the germ of the truth, in highly concentrated form, and indeed I believe that Dr. Scholes has made the addition in accordance with a suggestion made by me in a private letter. But let us now examine the matter a little more deeply.

What is 'tongueing'? It is the process whereby the player of a wind instrument repeats a note, or plays staccato notes, or indicates by a fresh 'attack' the commencement of a new phrase. The process, on the oboe, is as follows: the tip of the player's tongue closes the orifice in the reed through which air must pass to set up the necessary tone-vibrations, and the player then produces from his chest air at a pressure appropriate to the degree of loudness or force of attack which the music requires. At the appropriate moment he withdraws the tongue, allowing the air under pressure to pass through the reed and produce tone-vibrations; and at the conclusion of the note or phrase he may either replace his tongue on the orifice, thus shutting off the supply of air, or may release the wind-pressure by free exhalation. It will be noted that the operative part is not the darting forward of the tongue onto the reed but the withdrawal of the tongue from the reed. The process is similar to pronouncing the sound 'T', with the tip of the reed taking the place of the back of the upper gum.

Despite these shortcomings he was able to obtain the most astonishing effects, especially in orchestral tone-production, and he has been described by Neville Cardus as 'an artist in musical sonorities'. Becoming a widower in 1942, he founded an educational institution in his wife's memory. During his twentieth American season (he was now naturalized) he was given a testimonial banquet in New York by a number of the most representative American composers.

There can be no possible doubt that his virtues as conductor altogether outweighed his defects; but one is inclined to believe that his supreme service to music was his amazingly successful choice of new compositions which he believed to be worthy. He was the fortunate possessor of a gift for backing the kind of musical dark horse that was capable of proving a winner.

Double-Tongueing and the Oboe

R. BREARLEY

Now, there is a limit to the speed at which a player can repeat this process. If an oboeist can play repeated notes in this way at much more than eight to the second he has a very 'good tongue', and envious colleagues will say that he has a tongue like an alarm-clock. But composers frequently require wind instruments to play repeated notes faster than this, and those instruments which can do so have adopted the process of 'double-tonguing', whereby repeated or staccato notes can be played at about twelve or fourteen to the second. It is done as follows: alternately with each T of the single-tonguing, the player pronounces a K or G, which releases a gush of air to the sound-producing apparatus with results, when skilfully done, indistinguishable from those of a T. The process is usually described as 'saying tucker-tucker'. This double-tonguing is possible and indeed not difficult on the flute and all brass instruments. Many clarinettists and bassoonists can also do it satisfactorily. Oboeists find it quite impossible (though they cannot usually explain why) and consequently in quick repeated wind chords it is always the oboeists who are accused of being sluggish.

The essential difference between the instruments which can and those which cannot double-tongue lies in the amount of opposition which the wind has to overcome *after passing the tongue*. In the flute and brass the wind has a clear channel; the brass player can blow a chestful of air down his instrument in a second or two if he wishes, the flautist doesn't have to blow down a hole at all, the clarinet and bassoon have a smallish but sufficient orifice through which wind can pass at a moderate rate of flow, but the oboe has a minute slit through which the air must be painfully forced. An oboeist who has sustained a note for many bars of adagio breathes *out* at the end of it, in an ecstasy of relief at relaxing the intolerable pressure in his chest. An oboe reed has an elliptical slot about 7 mm. long, which, when ready for use but not actually in use, is about 1 mm. wide in the centre, tapering down to nothing at each end. When the reed is pressed between the lips in playing the width of the opening is about halved. The

area of the orifice does not then exceed 1.5 sq. mm.—a mere pin-prick compared with a trumpet mouthpiece, and much smaller than the orifice of a clarinet or bassoon reed, small as these are.

Imagine an oboe-reed in the mouth of a player who tries to say 'tucker' twenty times in three seconds, with his lips firmly round the reed to prevent leakage of air at the corners of the mouth, and considerable air-pressure exerted by the diaphragm. The first step in the double-tongue—the T—suddenly uncovers the reed orifice, with the effect of an 'attack', and allows some air to pass down through the reed and set it in vibration. The amount of air thus released is minute and will make absolutely no measurable reduction in the pressure within the player's mouth and chest. The orifice is not then re-closed by the tip of the tongue, as it would be in single-tonguing; instead, the air-pressure is cut off at the back of the mouth by the back of the tongue, as a preliminary to the production of the sound K. The completion or 'explosion' of the K releases or indeed forces into the already air-filled mouth a comparatively large volume of high pressure wind—much more than the reed-opening can possibly accept in a small fraction of a second, and much more than it ever in fact does accept from a T. (The T, of course,

merely metes out air from mouth to reed, and cannot, as a K does, increase the air-pressure in the mouth.) The whole process is repeated at the rate of six or seven 'tuckers' to the second, but, before even one second has expired, either the player's cheeks will be blown out or the air will force its way out round the sides of the reed (in either case destroying control of the reed) or, if the player imposes iron control on lips and cheeks to prevent this, the pressure in his mouth very quickly increases until it is equal to the pressure in his chest, when it becomes impossible to pronounce a K at all. A little experimenting with the mouth firmly closed will show this to be true, and the minute size of the orifice of the reed gives exactly the same practical effect as a firmly closed mouth.

The orifice in a clarinet or bassoon reed is a safety-valve just large enough to obviate these effects by releasing surplus air from the mouth before the latter is overcharged, and consequently the player can, with practice, acquire this most useful technique. But the oboeist must produce each tongued note by a separate to-and-fro motion of tongue on reed, and no amount of practice will make double-tonguing practicable for more than perhaps a single 'tucker'. And the true reason, I believe, is here expounded for the first time.

The Musician's Bookshelf

'Schubert.' By Alfred Einstein

[Cassell, 25s.]

This is no critical biography in the accepted sense; nor does it follow the customary pattern of 'Life—Works', a division which while admittedly artificial, has at any rate the advantage for the general reader of an orderly and systematic presentation. But Dr. Einstein is not writing for the general reader. He addresses himself to those 'who know and love their Schubert, and who wish to understand him better and to know more about him'. Nor is this enough: his reader must be 'musical but at the same time something more than musical'. 'In order to understand genuine music', Dr. Einstein postulates, 'one must be not only musical but *instinct* with music. There is a world of difference between the two'. To allow myself a short digression, do these concluding sentences of his Foreword not also apply to writers on music? One of the worst evils that has befallen this branch of writing is that many of its present practitioners, far from being 'instinct with music', are in a deeper sense unmusical and even anti-musical, as witness the flood of articles and books now published which, when they are not complete rubbish, combine shallow snap judgments with an ill-considered and often puerile application of philosophical and psychological propositions under whose deadly weight the intrinsic significance of music *qua* art is completely smothered. Thus, a book like Dr. Einstein's must strike the discriminating reader like a broad shaft of light piercing through a tenebrous atmosphere.

Into its making have gone solid scholarship, the life-long experience of an acute and sensitive musical mind, and that intuition which only results from an intimate and loving knowledge of the

music. What Dr. Einstein set out to do was to make us a witness of Schubert's creative development, to show us the unfolding of one of the most profoundly musical and fertile minds. In that sense the book is true *musical* biography. Yet it is more than that: it is a great scholar's *Bekenntnis*, a 'confession' of what Schubert signifies for him, and I can do no better to indicate the nature of this 'confession' than quote from the last page:

'He is one of those composers who, like Mozart and Beethoven and yet more positively than either of them, take no thought of the morrow, who follow unreservedly and without heed a single impulse—to create; who, in their music, find—partly of their own free will and partly out of sheer necessity—the only means of meeting the challenge of human existence and of the universe. But he is not a typical Romanticist like all the other composers who came into the world during the twenty years which followed his birth. . . . He is without spiritual discord; he still has the honesty and courage to express the full sensuousness and richness of life. He is a romantic Classicist and belongs in the great company of Haydn, Mozart and Beethoven. He does not suffer from that "ineffectual exaggeration" with which Grillparzer reproached German Romanticists and which equally applies to their poetry and to a substantial part of their music. He left no successor. The feeling that he inspires in later ages is an infinite longing for a lost paradise of purity, spontaneity and innocence.'

Given the author's approach to his subject and the kind of reader he has in mind it will be no surprise, perhaps, to find him eschewing analysis in the ordinary sense, though his assertion that 'it is in the very nature of an analysis that it is of no assistance to someone who does not know the work in question, and that anyone who knows the

work does not need the analysis' could easily be demonstrated as being far too sweeping a statement. And while it is true that 'a single suggestive phrase will often say more than a bar-by-bar description' it still remains a matter of serious regret that Dr. Einstein should have contented himself with just a little over a page for the 'Unfinished' and with not very much more for the great C major symphony, to say nothing of his similar restraint when dealing with Schubert's late chamber music. However well known these works, a more extensive critical treatment of them by a pen like Dr. Einstein's would have been a legitimate expectation.

Yet such disappointments are partly offset by a more thorough discussion of the 'unknown' Schubert: the piano sonatas and duets, the majority of the songs, the church music and part-songs and, above all, the operas. The first to explore the dusty volumes of Schubert's fifteen works for the stage was, to my knowledge, Mr. A. Hyatt King; and he gave us an excellent account of what they contain. Dr. Einstein, making a different approach has made it his special task not only to acquaint us with the specific 'operatic situation' in Schubert's Vienna but to enter into a more detailed description of his operas with attention to their history, plot, dramaturgy and music. For the Schubertian this is, perhaps, the most interesting and profitable part of the book. It is good also to have such short general excursions as 'The Mass and Schubert's religious faith', 'Schubert's harmony', 'Rossini', 'The good Emperor Franz' (a description of Vienna's political and social climate under Haydn's Emperor), 'Schubert and the publishers' (a depressing tale), while 'Schubert and his attitude to death' represents the author's very personal and subjective view in which some readers may not feel prepared to follow him entirely. Nor is it always possible to agree with him in his estimation and critical evaluation of certain works. And Dr. Einstein has, of course, his prejudices. (No writer worth his salt is without them!) He ostensibly entertains no special affection for Schubert's Vienna and the Viennese and accepts only with many qualifications that the composer represents a genuine example of a Viennese musician, arguing that though he grew up in a 'Viennese' musical atmosphere, he himself was to a great extent responsible for 'creating and defining it'. There is no doubt an element of truth in that. But *ex contrario* would Dr. Einstein seriously maintain that a musician of Schubert's cast of mind and temperament could have been the product equally of Berlin, Leipzig or Munich? Throughout the book Dr. Einstein shows a bias towards his hero, one sign of it being his reluctance to engage in adverse criticism. No doubts are cast upon Schubert's ability to handle large-scale instrumental forms, or to vary the interest of his textures by rhythmical means.

A few slips of the pen such as I happened to spot may be mentioned. The Andante of the A minor piano sonata op. 42 (discussed on p. 284) has five variations (respectively in C, C, C minor, A flat and C); and the horn-fifths do not occur in the A flat variation but in the ensuing one in C. The short discussion of the Four Impromptus op. 90 (on p. 331) reads at first as if it referred to the last

work mentioned, the Six Moments Musicaux op. 94. The first piece of op. 90 is in C minor. The name of the English musician who first completed the sketch of the E major symphony is J. F. Barnett (not Bennet as stated on p. 228 and in the Index of Proper Names). And in the light of Dr. O. E. Deutsch's invaluable Thematic Catalogue, Dr. Einstein will no doubt make rectifications in some of the factual statements.

The translation, which could not have been an easy task, was done by Mr. David Ascoli, and on the whole excellently. Dr. Einstein's predilection for imparting to certain words a special meaning by the use of quotation marks may present little difficulty to the understanding of a German reader, but if translated literally, as they appear to be, their intended meaning is often cryptic. Paraphrasing would have here been more expedient. In one or two instances the translator went astray: 'Pauken' are not 'side-drums'—Schubert never employed them, for all I know—and 'recapitulation', in the context in which it is used on p. 245, is misleading and should be replaced by 'restatement'. 'Zauberlehrling' (p. 27) is in German still a male and not a neuter. And in every instance the German 'Pathos' has wrongly been rendered as 'pathos'. The German term has an entirely different meaning from ours. In a bad sense it signifies theatricality and hollow rhetoric; in a good sense, heroic grandeur and grave majesty, in which sense it is evidently used by Dr. Einstein. It never denotes sadness or pity.

MOSCO CARNER.

'François Couperin and the French Classical Tradition.' By Wilfrid Mellers

[Dennis Dobson, 30s.]

The title itself tells us that this book is no mere conflate of bio-bibliographical exegesis and the humbler type of programme note, which so often serves to set off 'the Work' from 'the Life'. There is indeed a chapter devoted to the life of Couperin le Grand, and several chapters whose immediate purpose it is to discuss and examine his music; but over and above all this there is an admirable attempt to place Couperin not against the background of his family tree, as Bouvet and Tiersot did, but against the cycloramic background of the French classical tradition. More than one writer has been tempted to speculate on the possible links between old and new music in France, and the conclusions drawn have, in nearly all cases, something in common. There is in French music a sense of continuity, and Mr. Mellers rightly embraces Dufay and Ravel in the course of showing us just what this continuity was, and how it came about.

His book is an answer to the query of Curt Sachs's imaginary seeker after musical knowledge: 'Where can I read about music as a part of the humanities—that is, as a creation and live expression of man?' Here, in this new and fine study of Couperin, there is an ample cushioning of the humanities, and one cannot read far without meeting some of the great names in French literature and painting. Some may complain that the galaxy of names is too crowded, and that the single page

which quotes us Claude and Poussin, Lully and La Lande, Corneille and Racine, Wagner and Shakespeare, or the single paragraph which brings into the critical arena Josquin and Lassus, Byrd and Victoria, Adam de la Halle and Jannequin, Guillaume de Costeley and Jacques Mauduit, defeats its very purpose by confusing the mind of the keenest reader. True, this kind of cultural fresco has cropped up in musical books before now, and its presence is all to the good if the couplings and comparisons are always relevant, as they are in most of Mr. Mellers's examples. Only occasionally does his enthusiasm seize control, to the detriment of his analogy, as when he tells us that in certain musical effects 'we may find a purity, a spiritual innocence, more reminiscent of Josquin and Dufay than of the sensual emotion of Carissimi and the *grand siècle*'. I must confess that I have yet to hear or read sensual emotion in the music of the Italian master, though I have found much of it in the works of the Burgundian and the Netherlander who are claimed as champions of spiritual innocence.

The plan of the book is simple. First, a very adequate life, with few fresh details. Some local colour could have been added by consulting journals such as *Le Mercure Galant* and *Le Mercure de France*, which describe respectively the composer's visit to St. Maur in 1701 and his obsequies in 1733. Couperin's coat of arms (which incidentally graces the spine of the book) was devised not by the composer himself but by d'Hozier. It would have helped to quote some of the dedications of Siret and d'Agincourt, which were happily free from the dangerous veneer of official flattery. A most valuable chapter is that concerned with Values and Standards in the Grand Siècle. Here Mr. Mellers is in confident command, enriching the experience of the reader by his deft portrayal of the life and manners of the seventeenth century. Equally valuable are the essays on Taste, and on the place of music in Court and Theatre. It is only when the chapter on the Organ Masses is reached that the author begins to tread on thin ice.

Perhaps the numerous gramophone recordings of odd bits of the two masses have misled the author into thinking that what Couperin wrote down was complete and sufficient in itself. A *couplet* is not 'an episode in the liturgy'—it is quite simply a verse, and from time immemorial the verses have been sung either by alternate sides of the choir, or by choir and precentors in alternation. In the organ mass of the sixteenth and seventeenth centuries, the organ itself is entrusted with alternate verses, and supplies music based on the plainsong. Thus, when Couperin sets five *couplets* of Kyrie elision, he intends the completed structure to be ninefold by the addition of the four intervening plainsong sections. Moreover, his *couplets*, far from having 'lost their connection with the plainsong base' adhere most strongly to it, in spite of any amount of coloration and melodic frills. No musical detective work is needed to follow the course of the plainsong *Cunctipotens Genitor Deus* in the *Messe pour les Paroisses*: the pattern of verse-alternation follows the example of Cavazzoni and Merulo, whose publications may have been known to Couperin. There is room in this chapter for a more detailed discussion of the

liturgical aspect of the masses, even if the eulogies of Mr. Mellers's favourite Titelouze have to be sacrificed. A similar adjustment could well have been made in the eight pages of introductory material dealing with the Church Music. Here again, there is scarcely a mention of liturgical practice in the Royal Chapel, though this practice is inseparable from the music which was composed expressly for it.

The account of the Secular Vocal Works is much better, for it covers the historical ground well and also touches on some of the finer points of performance. But there was no need, surely, to avoid inquiring into the enigmatic nature of some of Couperin's texts, even though Brunold thought them lascivious. The three unaccompanied trios in particular are worthy of further research. Some of Mr. Mellers's best writing is to be found in the chapters on the clavecin works and the chamber music. It is in these media that Couperin has, especially during recent years, found his widest audience and his keenest following, and the emphasis has quite rightly been placed on these two chapters. Mention must be made of the excellent catalogue of dances then in vogue, and of Appendix D, which gives metronome markings for all the important movements. Equally valuable is the following Appendix, which condenses Muffat's *Florilegium* into a useful, and (in the main) practical set of rules for modern performance. Further advice is to be found in the chapter on Theory and Practice, which contains much that is of value to keyboard players desiring to keep as closely as possible to the Couperin tradition. Amateurs would do well to study Mr. Mellers's remarks on Couperin's resources and the use he made of them, for the use we make of him depends largely on whether we understand what was expected of the player in the seventeenth century, and how best we can seize the spirit of strictness and spontaneity which is essential for the true interpretation of this fine music.

This book, its illustrations both pictorial and musical, and its classical design and content—all contribute to the reputation of publisher and author. The musical examples are numerous, large, and clear, and they are almost without fault. Blemishes in the text are few: dates disagree on pp. 291 and 340, for the correct date of the first edition of *L'Art de toucher le Clavecin* is 1716. When small faults are put right, this book should be translated into French, so that Couperin's own countrymen may see how a mere Englishman may succeed where they have failed.

DENIS STEVENS.

'The Art of J. S. Bach.' By A. E. F. Dickinson

[Hinrichsen, 12s. 6d.]

This is a revision and expansion of the book of the same title that Mr. Dickinson brought out in 1936 (Duckworth). In the earlier work Mr. Dickinson began with an apology for writing yet another book on Bach and his music; since then so many have entered the field that nobody need consider himself an intruder. But the special reasons which Mr. Dickinson gave for his personal intervention in Bach study remain good for the

new version. Bach stands firm through the ages; it is the ages that change. Each views him through the glass of its own period, and each has its spokesman—a Spitta, Parry, Schweitzer or Sanford Terry. The twentieth century, having absorbed accumulated wisdom and fact, turns its scrutiny on a new aspect and looks to the fashioning of the music as an intrinsic art that still has the major decision to make after circumstance and directive purpose have had their say. The professor in the age of discovery was an intermediary between Bach and the student, or Bach and the listener. Now our mentor comes as intermediary between Bach and the performer. His heading is 'what the performer ought to know', or may as well know, or would be none the worse for knowing; and under it the discussion ranges over diverse topics:

With similar non-liturgical intentions Bach conceived the *Sanctus* by itself, though contemporary Leipzig usage supported this procedure and historically *Osanna* had been inserted long after the *Sanctus* into the liturgy, and disturbingly at that. The extant score and parts of the *Sanctus*, prepared for Count von Sporck, confirm that Bach set the *Sanctus* separately. Moreover, in his autograph of the Mass, he placed the *Osanna* and the rest in a fresh section. Therefore conductors who, thinking of the conventional liturgy, proceed at once from the *Sanctus* to the *Osanna*, are mistaken; and the sequence of two choruses in the same key and rhythm, the second somewhat rambling in comparison with the first, must be regarded as a mere coincidence. In a complete performance awkward tautology should be avoided by a thorough break after the *Sanctus*, as well as by a pronounced slowing of *tempo*. So considered, *Osanna* marks a fresh start, not a deliberate lowering of the tension in the manner of Catholic Masses.

That instruction to conductors comes from the extended chapter that Mr. Dickinson has written on the Mass, in which six thousand words have been expanded to nine thousand. Such numerical accretions persist throughout the book, not always by the grafting of new texts, but largely by the re-thinking and re-wording of the old. Fifteen years have widened Mr. Dickinson's knowledge, sharpened his perception and deepened his appreciation; and the book is so much the better, even if we have to admit on many a page that the style has not mellowed into easier reading. Talking of the Art of Fugue:

As has previously been suggested, ingenious manipulation of theme is not of high æsthetic value: if a combination will work at all, it will work more or less automatically. But none the less the *satisfactory* use of canon by inversion, augmentation and the like, carries with it the force of a relation well established. Much more does the combination of three or four subjects (in pointed succession or in contrapuntal combination) fulfil a rich sense of expanded personality. The differences between the varied intonations of, let us say, Marie's cradle song in 'Wozzeck' and the perky diminutions and inversions of the sixth fugue here are, in Berg's words, 'purely private technical aids to the

achievement of cohesion'. An observer who posits the 'purely intellectual appeal' of the tenth fugue (invertible counterpoint at the tenth and twelfth) has simply not heard the broad variations of harmony, of which the technical contrivances are the mere background or framework.

Worth saying, even if it needs reading twice. A good deal of Mr. Dickinson's text needs reading twice; but much more of it was worth saying and, moreover, has not been said before. Mr. Dickinson finds his own way through the everlasting tract of Bach study and finds so much to point out that no summary remarks could pretend to be representative. The student who will sit down to dozens of scores and trace the musical reasons for Mr. Dickinson's critical findings will learn a great deal, not only about Bach's mind and craft, but about the art itself. Here are a few dicta out of many that might be chosen:

[The music of the Art of Fugue] is so demonstrably placed just within the grasp and reach of two hands (except for two fugues which are pointedly arranged for two players) that the keyboard style cannot seriously be questioned.

. . . it is not possible to attend to three lines of polyphony.

As the reader may have remarked earlier in this chapter, Schweitzer is apt to over-particularize such concrete feelings as may be inferred from musical figures in a particular context, and also to exaggerate the representative side of Bach's vocal music altogether at the expense of its sheer sound-relationship.

'Sheer sound-relationship' is the main leitmotif of Mr. Dickinson's book; and it is a good one, for it means that to which we listen.

W. McN.

'Proceedings of the Royal Musical Association, 1949-1950'

[14 Hillside Mansions, London, N.6, 25s.]

The annual volume, though shorn of the debates that add so much zest to the lectures, contains a happy diversity of news, detections, opinions, to which only a few words can be devoted. Herbert Antcliffe gives his interpretation of 'Mozart's Musical Autobiography' as read in his three last symphonies: a testament which aims 'to stir up some further research' into their meaning. Briefly, the thought-provoking thesis is that 'each of them is characteristic of a corresponding period of his life'. 'Verdi's Ideas on the Production of his Shakespeare Operas' is a too brief lecture by Frank Walker, well filled with the grand old warrior's (and sufferer's) beliefs. If one quotation only be possible, I choose the advice to his Lady Macbeth: 'Study the dramatic situation and the words: the music comes of itself. In short, I would rather you served the poet better than the composer'.

Dr. Arnold Bake took up the complex subject of Indian music and its development, showing its modal affinities, its non-recognition of absolute or fixed pitch, its twenty-two divisions of the octave. With it all (logarithms included) 'what matters is

what one hears, and how this affects the soul'. Next, we are down to earth with Ernest Irving, long a worker in 'Film Music'. His lecture was illustrated by sequences from some famous pictures. This cool estimate of worth has some curious points, and a jest or two: as when V.W., who turns cheerfully to musical carpentering to fit film-lengths, remarked that composing for 'Joanna Godden' was a great event for him, 'since it was the first time he had been asked to write music describing foot-and-mouth disease'.

At one of the Association's detective-sessions Dr. L. E. R. Picken told of his work on *A Keyboard Fugue by 'Bach'*. This, containing reminiscences of J. S., is shown to be by C. P. E., who 'wrote unfugal fugues because he did not wish to be consistently fugal': he experimented, 'mixing polyphonic and monodic texture', and trying the new dramatic line. Marpurg prints an odd prescription of his for devising double counterpoint without rules, and calculates that the device 'is susceptible of c. 300,000 million permutations'. Finally, the B.B.C.'s Music Librarian, Mr. J. H. Davies, who went there from his important civic post at Hove, gives an excellent description of problems, technique, and possibilities in that field, going beyond his immediate broadcasting scope, and naming some useful sources of information for all of us who have to ferret out works, publishers, or other details. Many are un procurable: often, dates of publication are lacking; and there is a crying need for a universal catalogue of our music, comparable with that which lists all books.

W. R. A.

'Music in the Church.' By Sidney S. Campbell

[Dennis Dobson, 4s. 6d.]

How much more there is to the successful running of the musical side of church services than the playing of the organ and a couple of weekly choir practices is seldom realized by the average aspirant to this branch of the profession. Even the more experienced need reminding from time to time that a well-sung service depends to a great extent on never-slackening attention to routine matters. Dr. Campbell's little book is entirely practical. He knows from experience as parish church and cathedral organist the problems likely to confront the church musician. His ideals are of the highest and this he makes plain in the Preamble. He writes, '[Music] . . . is liable to occupy a good deal of attention, and to ensure that it shall fit exactly the particular liturgy is not easy. If it fails to do this it fails to fulfil its real purpose, whatever other gain may be claimed on its behalf'. He goes on to explain that 'the expression "church music" is intended to embrace the whole of those responsibilities which must be faced before even a note of music is sung'. There are chapters on Training—(1) The Clergy and (2) The Organist and 'The Organization and Training of the Choir'. In this last no practical detail appears to have been forgotten. Other chapters deal with Choice of Music and Interpretation. Here are sixty-four 'meaty' pages especially useful to the intending church organist and a welcome refresher to the old hand.

'My Complete Story of the Flute. The instrument, the performer, the music.' By Leonardo de Lorenzo

[New York: Citadel Press; Birmingham: Edward W. Organ, 45s.]

In the Preface the author writes, 'This work on flutes and flutists has been on my mind for a number of years' and the making of it was postponed until his retirement from active professional life, in 1935. Even then, the reduction into manageable form for publication of material collected during many years was so great as to intimidate him and it was not until 1945 that de Lorenzo could bring himself to begin the work. To lovers of the flute this book will prove a mine of information and will also provide considerable entertainment. It is a book for 'dipping'. There are four parts: The Flute, The Performer, The Music, Reminiscences of a Flutist. There are many photographic illustrations. In the fourth section are various odd bits of information including gossip about Beethoven, followed by a paragraph on the flutist's ten commandments, this in turn followed by 'Famous flutists who changed from the old to the Boehm flute' and 'Famous flutists who declined to change from the old to the Boehm flute' and 'The sad fate of some talented flutists'. A dip into the chapter 'Thumbnail Biographies' brings to light 'John Heywood (contemporary): English amateur flutist who, from the age of sixteen to fifty, claims to have developed a peculiar kind of sex-appeal flute for rats. Heywood also claims that in one night he caught 1,147 rodents'. Apart from the book's value as a flutist's dictionary it is good-humoured, happily babbling in reminiscence and very readable.

D. G.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- 'Modest Music Making.' By Muriel Dawn. Pp. 77. Paxton, 4s. 6d.
- 'Orlando Gibbons and his family.' By Edmund H. Fellowes. Pp. 109 (second edition). Oxford University Press, 10s. 6d.
- 'The Heritage of Music,' Vol. 3. Collected and edited by Hubert J. Foss. Pp. 191. Oxford University Press, 10s. 6d.
- 'Acoustics of Music.' By Wilmer T. Bartholomew. Pp. 242. New York: Prentice Hall Inc.; Birmingham, Edward W. Organ, 30s.
- 'Symphony Themes.' Compiled by Burrows Raymond and Bessie Carroll Redmond. Pp. 295. New York: Simon & Schuster; Birmingham: Edward W. Organ, 27s. 6d.
- 'Concerto Themes.' Compiled by Raymond Burrows and Bessie Carroll Redmond. Pp. 296. New York: Simon & Schuster; Birmingham: E. W. Organ, 30s.
- 'Pianos, Pianists and Sonics.' By G. A. Briggs. Pp. 192. Bradford: Wharfedale Wireless Works, 10s. 6d.
- A Bibliography of the musical and literary works of Hector Berlioz, 1803-69, with histories of the French music publishers concerned. By Cecil Hopkinson. The Edinburgh Bibliographical Society, £5 5s. (members' price £4 14s. 6d.).
- 'Organ Stops and their Use.' By Reginald Whitworth. Pp. 117. Pitman, 15s.
- 'Music in the Making.' By Wilfrid Mellers. Pp. 63. Bureau of Current Affairs, 2s.

Round about Radio

By W. R. ANDERSON

WHOEVER you are, wherever you are, a long, a last and a tender good-bye!' Thus Sir Hugh Robertson's valediction for the Glasgow Orpheus Choir, his creation of half a century ago. The final programme, on 25 June, included items long endeared: 'Scots wha hae', Gaelic songs ('Eriskay' and 'Peat Fire Prayer'), some of the conductor's cosy ballads ('The Old Woman', 'All in the April Evening'), tributes to sister lands ('Derry Air', 'All thro' the night', 'Dashing White Sergeant'), and psalm tunes (the touching 'Crimond' the very last). One feels why the Orpheus must cease, as an entity, and become, as Sir Hugh expressed it, 'as a tale that is told'. Putting aside the music, someone might well sum up the cleverness of it all, defining the half-dozen comforting sureties of the choir, and analysing the how-it's-done aspect, for the better education of young choirmasters: a race that is probably dying out. I take this final opportunity to acknowledge with gratitude the lessons I, when one of them, learned from Hughie and the other devoted craftsmen—Henry Coward, W. G. McNaught, Harvey Grace, and the like.

Another who has said good-bye to at least part of her life is Kirsten Flagstad, who is only three years older than the Orpheus, but who, I read, is no more to sing for us her great Wagnerian parts. Kundry might seem, emotionally, almost beyond her scope, but I am told the Covent Garden acting was worthy. Her tones were certainly moving. There was a nobly affecting Gurnemanz (Weber), with an Amfortas (Bjorling) whom the ear alone declared a distinguished artist. 'Parsifal' I have always preferred to hear, not see—and perhaps, not think much about: for the drama is a sad mixture, that perhaps only fervid youth can swallow. This Parsifal (Lechleitner) was warmer in tone than I have heard the singer sound. Titurle pleased me by his broad phrase-building (Langdon). The staging, I see, has not been widely liked, but, bearing in mind that the radio critic can only assess half the game, I am well enough satisfied, these days, to sit in the sunshine with my score, enjoy the voices' hints, and, for the rest, use my memories and imagination.

I add a salute to one who, though she will be eighty next year, is making no farewells yet: Adelina de Lara, a pupil of Clara Schumann's, who played some of the master's music with refreshing vigour and obvious enjoyment.—Another quiet vintage pleasure was given when McEwen's B minor quartet (his fourteenth) was played by the Grillers: skilful, shapely, satisfying music, most happily impressive, I thought, in its finale. We hear two or three only of this composer's works. Why not run through all his quartets on the Third? This is the sort of cool request that the benefice of our repository of unexpected pleasures and reviver of neglected works emboldens us to make.— Amid too much daily music at Edinburgh last summer, Nielsen's fifth symphony seems to have got by with more praise for its aims, and the excite-

ment in it, than I could find on re-hearing it recently. It has some originality, and a good deal of salt, but I was too strongly reminded, now, of the nerve-stuff of 1922 (Mid-European brand). Nielsen, by the way, was not then a youngster: his dates are 1865-1931. The Sibelius-like efforts at building were not convincing. The announcer said something about a conflict, in the first movement, between Constructive and Destructive. (Nielsen had a dangerous fondness for 'programme' in symphonies.) After the other war we were all full of high aspirations, the 'Never again!' spirit, and eagerness to hear musical philosophy of that order. Perhaps we are just blasé, now: or heart-sick. I'm sure the work would have gone down better thirty years ago. It is in two movements, lasting just over thirty-three minutes. I'm afraid that (this time, at any rate) the lengthy fuss and dust didn't add weight: all that hard-working stir seems overblown. Even the couple of fugues he inserts into the second movement did not serve the purpose of either diverting or rivet-tightening, as, for instance, such devices delightfully do in Haydn. Nor is the harmonic idiom consistent enough. There are some nice Scandinavian bits (too few), but much of the work now sounds self-conscious, in 1922's harmonic terms. Perhaps that lies only in the composer's subconscious. The whole complex matter of the artist's levels of consciousness and their possibly highly differing degrees of integration, vitality and sincerity needs deep probing. It may take generations, and a multitude of thinkers.

New Music: probably someone else will be reporting the Festival of the International Society for Contemporary Music at Frankfurt: I have room (and, I fear, patience) for only a brief word about the two works broadcast in the final concert. Seiber's 'Ulysses' is not new to us. This series of meditations on the nature of the universe and eternity (from Joyce) lasts over forty minutes, and its five movements lead one to reflect on the nature of music now, and its possible eternal course. If this be the line of motion, some of us may be thankful we are getting near the grave. (Some composers may rejoice thereat, too.) The choral 'atmosphere' is often competent enough, though the harmony seems drab; but I can't like, or see the significance of, those post-Stravinskian and Schönbergian quirks, the orchestral oddities and the sense, in such parts, of time-wasting. Dallapiccola's opera of sixteenth-century Spain, 'The Prisoner', pursues even more doggedly its chosen path (twelve-tonal) for three quarters of an hour. One of the directions read to us by the announcer was that at one point 'the orchestra must overwhelm the listener with its sound, with the help of mechanical means if necessary'. This, with the work's theme of cruelty—so common in today's art—I found more significant than anything in the music's contrivance.

Among slighter novelties I found nothing much to comment on in Gow's 'Miniatures', Fulton's

viola sonata da camera, or my near-namesake Karl Andersen's trio for flute, clarinet, and cello : Gow's pieces are tiny, tuneful, French-tinctured, Fulton uses simple, rhythmic ideas, rather tamely treated and stiffly harmonized, and the Norwegian (b. 1903) is equally mild: contrapuntal, with a few gay quips.—Murrill's new cello concerto (four sections in sixteen minutes) works on a Spanish theme: the usual able music, which, as in this composer's work generally, is cheerful and pleasing, and gives up when it has said enough: a prime virtue.—One of the few new singers I have heard is Dietrich Fischer-Dieskau; in songs by Wolf, he did some sound, fine building and showed many shades of colour.—A feat I admire is the playing of Beethoven's thirty-two variations: though I should not massacre the man who whispered 'Too many?' Edith Vogel, I thought, felt and sized up the composer's weighty spirit.—Glyndebourne's 'Figaro' was strongest, as far as the ear alone reported, in the Countess (Lisa della Casa). The Count (Poell) sounded too dark, sinister. Cherubino (Dorothy MacNeil) was entirely attractive. On the whole, the women outshone the men, in voice and Mozartean style.

On the small matter I mentioned, of having had delivered to me two consecutive weekly issues of the *Radio Times*, each containing the same article, the publisher kindly remarks that as there are eight different editions weekly, covering the regions, and also varying for sound and television, the same article is sometimes used for two such different editions, but not, of course, for the same one.

It would be a poor life if one had nothing but music to listen to: a limited life, such as too many musicians live. So I was delighted to see the conspectus of 'Impressionism' attempted on the Third. It seemed a pity, though, to squeeze it all—music, literature, painting, poetry—into a week. Perhaps a later expansion is planned.—The L.S.O.'s Chamber Ensemble played some unfamiliar works, among them Haydn's sixth Divertimento, in D, an enchanting suite, of the kind that makes even musical life worth living. The last of the tip-toe variations is a triple: flute, then violin, and then double-bass. This work and two J. C. Bach sinfonias were from MSS. in the King's Library. Let us have more of them, please.

When Delius's 'Mass of Life' was given under the auspices of the Royal Philharmonic Society it was forty-two years, to the day, since Sir Thomas Beecham conducted the first full performance in England. The Albert Hall, after the new one, sounds but poorly. Scarcely a word of the text could I hear, though I came nearest when the sympathetic baritone (Fischer-Dieskau) sang: and the L.P. Choir (Frederic Jackson) seemed confident and safe. Letting Superman and symbolism go, we lose little: Delius's unique way of brooding, yearning over beauty that fades, is all-sufficient. That spirit seems to be evoked most purely, because ideally united with words (as it is not here), in Whitman's 'Sea Drift'. Despite the Dionysian moments, this is a twilit Mass; to me, the final bell-burst sounds wrong. Neither the music nor the thought it seeks to second is persuasively the right

ending. Sir Thomas, speaking about the work, emphasized the pantheistic spirit in which Delius the solitary entered into Nietzsche's affirmation of joy. But I agree with another philosopher, who has written:

Imagining that he was singing of life and joy, Nietzsche communicates to us only his own heartbreak over the sadness of life and the unattainability of joy. 'Woe says: Be gone!' he sings, 'but Joy would have Eternity'. But Joy that was complete and sure of itself would not long for Eternity: it would be its own Eternity. The longing for the eternizing of Joy is a cry of pain and a confession of doubt. Nietzsche himself is secretly conscious of the hopelessness of the longing . . . The unappeasable element in this longing is intensified in Delius's haunting music. This presumptive 'Mass of Life' is at heart one of the saddest things in all art.

Thus speaks that inseeing critic, 'E.N.' The work became 'a requiem not for humankind alone but for the cosmos. It is as truly a "Song of Sunset" as the later work of his that bears that specific title'—which was the very next to be composed. Whatever our view of the philosophy—and this Zarathustra creation seems to me an example of the way that the subconscious mind tells higher truth to and about the artist than his outer mind can—surely every renewal of the experience of hearing Delius interpreted by Beecham is good for the spirit. And if one got tired of all sweet sounds, as surely we musicians sometimes must, there was the bracing height of Hardy's grand realism, in 'The Dynasts', which I consider the greatest non-musical event even the Third has given us: and that's saying a lot.

I find a sweet justification of that valued Programme in a quotation made by Logan Pearsall Smith from Santayana: he, in turn quoting from St. Bernard—'O solitudo, sola beatitudo'—saw the saint as implying that happiness lies, 'not in absolute solitude, but in the substitution of an ideal for a natural society, in the converse with thoughts rather than with things'. This seems a pleasant pointer for vacation-time. The Third Programme enables us to live in the mind: to 'survey the world of existences in its truth and beauty rather than in its personal perspectives, or with practical urgency. It is the sole path of happiness for the intellectual man', who 'cannot be satisfied with a world of perpetual change, defeat and imperfection'. Of those who thus persevere in rising above the world, 'some become saints and some poets and some philosophers'. There is, of course, always the question-mark to be set after the words 'truth' and 'beauty', which, admittedly, can be easy get-outs. Even the saints and philosophers can't agree on their definition: and even more curious than these (often violent) disagreements seems to me the fact that communication, man's most vital need, grows thinner between saint and philosopher. Even so, between the art of today and that we call 'classic'. The Third offers the art of all ages; what a blessed oasis amid the reactionary opportunist philosophy of the B.B.C.! Therefore your petitioner will ever pray, etc., etc.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations (Associateship and Fellowship), London and Glasgow, January 1952

The Syllabus (which is the same as that for July 1951) may be had on application to the College.

Choir-Training Examinations, May 1952

The Syllabus may be had on application to the College in October.

Summer Vacation

The College will reopen on Monday, 27 August 1951, at 10 a.m.

Organ Practice

The charge for organ practice (*members only*) during September is 2s. per hour.

J. A. SOWERBUTTS
(*Hon. Secretary*).

Choir-Training Examinations, May 1951 Examiner's Report

The written questions were passably, though not outstandingly, well done. In the practical work most candidates listened more carefully than was the case at last year's examination and were quicker to detect and correct inaccurate notes and time values. Faulty intonation, however, was less satisfactorily dealt with. Some candidates overlooked it altogether, a few accused the choir of singing flat when in fact they were singing sharp, some contented themselves with exhorting the choir not to sing out of tune, while only one or two were able to spot the offending part and to point out the mistuned interval which caused the intonation to falter.

It is once again necessary to stress the importance of making all directions to the choir as clear and concise as possible. Remarks that are vague or long-winded will only confuse or bore the choir.

A few candidates by their personality and efficient methods were able quickly to gain and maintain the interest of the choir and to secure excellent results.

J. DYKES BOWER.

MISCELLANEOUS

Royal School of Church Music. Festival Evensong

A thousand singers from cathedral, church and school choirs affiliated to the Royal School of Church Music came to the Albert Hall on 20 June to take part in a Festival Evensong, graced by the presence of Princess Elizabeth, at which the address was given by the Archbishop of Canterbury. The ceremony lasted two hours, which was too long for many small boys to stand through in the heat after long journeys from all over Great Britain, though it enabled the sturdier to enjoy the stimulation of a mammoth choir and Dr. Dykes Bower's direction in six hymns, two psalms, an Invitatory, Magnificat, Nunc Dimittis and Te Deum as well as eight anthems. The music—all of it English—was chosen so as to lie within the experience and technical powers of even the humblest village choir rather than to delight the connoisseur, and as a result the eighteenth and nineteenth centuries were more generously represented than our distinguished early and contemporary schools. Of the latter there was only Vaughan Williams's bracing Te Deum in G, which was perhaps regrettable in view of the large amount of excellent church music being written today. Dr. Dykes Bower's problem was not so much to urge on laggards in his vast company as to hold back eager youth, which was inclined to anticipate his beat and sing too lustily at subdued, meditative moments. But apart from the occasional anticipated entry common to gatherings of this kind, the singing bespoke much careful preparation and showed just how big a debt is due to Sydney Nicholson for founding this organization to maintain standards in music for worship throughout the country.

J. O. C.

Stratford Choral Society gave a performance of Arne's 'Judith' on 27 June in Holy Trinity Church, Stratford-upon-Avon. Mr. John Cooke conducted.

The Alexandria Festival Chorus (Ronald K. Arnatt), Virginia, gave a concert in the First Baptist Church, Virginia, on 5 June. The programme consisted of Stravinsky's *Symphonie de Psalms* and Bach's Magnificat. Mr. Arnatt was at the piano and organ and James Carson at the organ for the second movement of the *Symphonie*.

Some Festival Occasions

Two recitals of English church music were given in St. George's Chapel, Windsor, on 9 and 23 June. The choirs of St. George's Chapel and Eton College Chapel under the direction of Dr. William Harris and Dr. Sydney Watson sang motets and anthems by Byrd, Gibbons, Mundy, Richard Nicolson, Purcell, Stanford, Ernest Walker, Bairstow, Vaughan Williams, Holst and William Harris. Organ solos were played by Dr. Harris and Lionel Dakers (assistant organist of St. George's Chapel) including works by John Stanley and Herbert Howells. A string orchestra played the Purcell Chacony and accompanied the choirs in several anthems including John Mundy's 'Sing joyfully unto God', Gibbons's 'This is the record of John' and Purcell's 'O sing unto the Lord'.

The Dorian Choir and Owen le P. Franklin on 21 June, in Doncaster Parish Church, a performance of English choral and organ music.

A Festival of English Church Music at the De Montfort Hall, Leicester, on 9 June. Six hundred singers from choirs in the Leicester diocese conducted by George Gray with Gordon Slater at the organ.

A recital by Susi Jeans (pedal harpsichord) and Alexander Young (tenor) on 24 May in St. Paul's Church, Chichester.

A recital of English church and organ music by Douglas Hawkridge, vocal soloists and the church choir at St. Saviour's Church, Alexandra Park Road, on 7 June.

Two recitals of British organ music given by Arnold Richardson at the Civic Hall, Wolverhampton, on 24 June and 1 July.

Organ recital by W. Stanley Vann at St. Mary-le-Tower Church, Ipswich, on 30 May.

Organ and choral recital at St. Columb's Cathedral by Mr. M. H. Franklin and the Cathedral choir on 25 June.

Organ recital by Mr. Edward Bloomfield, St. Barnabas, Pimlico, on 19 June.

The Regale Singers at the Festival Church, Waterloo, on 14 June. The programme included Charles Wood's anthem for double male-voice choir, 'Great Lord of Lords', Byrd's Mass for three voices and his Seven Penitential Psalms.

Festival Evensong was sung in St. Margaret's Church, Streatham Hill, on 30 June by combined boys' choirs from local churches under the direction of Messrs. G. W. Hoare and Martin Hawkins. The Canticles were sung to Coleman in F and the anthems were by Maurice Greene and John D. Brydson. Dr. C. F. Waters gave an organ recital before the service.

The Jamaican Diocesan Festival Choir gave its twenty-sixth concert on 30 May. The programme included Bach's motet 'Sing ye to the Lord', a selection of choruses from 'Israel in Egypt' and madrigals by Thomas Bateson and Weelkes. Mr. George D. Goode conducted.

Messrs. Henry Willis have recently installed in the Chapel of Monkton Combe School, Bath, a three-manual organ, previously in the Royal Liverpool Seamen's Orphanage. Dr. Dykes Bower was announced to give the opening recital at the dedication on 6 July.

Ossory and Leighlin Choir Festival was held on 6 June in the Cathedral, Kilkenny. Canticles were sung to Dyson in C minor and the anthems were Tye's 'O come, ye servants of the Lord' and Coleridge-Taylor's 'Lift up your heads'.

A recital was given at St. John the Divine, Kennington, on 17 June by Beryl Holly (soprano), Donald Cashmore (organ) and the Choral Group. The programme included Franck's 'Panis Angelicus', Reger's 'The Virgin's Cradle Song', Dvořák's Four Biblical Songs and Jehan Alain's Litanies.

RECITALS

(SELECTED)

Mr. William S. Gibson, St. Bride's Parish Church, Bothwell, Glasgow—Sonata in the style of Handel, *Wolstenholme*; Chorale preludes, *Brahms*, *Karg-Elert*; Fantasia and Fugue of B A C H, *Liszt*.

Mr. E. Francis Thomas, St. Peter's Church, Edinburgh—Fantasia and Fugue in C minor, *Bach*; Choral Song and Fugue, *S. S. Wesley*.

Mr. Michael R. Fiddaman, St. Andrew's Church, Rushmere, Ipswich—Fantasia and Fugue in C minor, *Bach*; Adagio in E, *Frank Bridge*; Voluntary in C minor, *Maurice Greene*; Prelude, Air and Gavotte, *S. Wesley*; Prelude and Bell Allegro, *Stanley*.

Mr. James Mactaggart, St. Margaret's, Newlands, Glasgow—Prelude and Fugue in D minor, *Mendelssohn*; Fantasia Sonata, *Rheinberger*; Grand Chœur in C, *Hollins*.

Mr. W. M. Coulthard, Stonelaw Church of Scotland, Rutherglen—Prelude and Bell Allegro, *Stanley*; Ballade in F, *Mansfield*; Fantasia on 'St Denio', *Gordon Cameron*; Introduction and Passacaglia, *Alcock*; pieces by *Stoughton*, *Balch*, *Nevin*, *Leo Sowerby*.

Mr. Martin Hawkins, St. Magnus-the-Martyr, London, E.C.—Pastorale, *Jongen*; Prelude and Bell Allegro, *Stanley*; Adagio in E, *Frank Bridge*; Two pieces, *Seth Bingham*; Pax vobiscum, *Karg-Elert*.

Mr. Clifford Roberts, St. John's Church, Hove—Prelude in G, Prelude and Fugue in E minor (the 'Little'), *Bach*; Canon in B minor, *Schumann*; Allegro appassionata (Sonata no. 5), *Guilmant*.

Mr. W. Stanley Vann, St. Mary's Church, Bury St. Edmunds—Prelude and Fugue in B minor, *Bach*; Suite in D, *Stanley*; Sonata in E minor, *Rheinberger*; Finale in B flat, *Franck*.

Mr. Reginald Moore, Winchester College Chapel—Prelude and Fugue in G, Chorale Preludes, *Bach*; Prelude in C, *Bairstow*; Introduction and Fugue, *Reubke*.

Winchester Diocesan Choral Association

A festival Service was held on 16 June in Winchester Cathedral and on 23 June in Romsey Abbey. Canticles were sung to Stanley Wilson in C and the anthems were Batten's 'Sing we merrily', Stanford's 'How beauteous are their feet' and Kitson's 'Lift up your heads'.

A Festival of English Church Music was held on 27 June in St. Alban's Church, Teddington, Norris Marshall conducting the church choir in motets and anthems by Gibbons, Tye, Weekes, S. S. Wesley, Parry, Stanford, Harwood, Vaughan Williams and other composers with David Polden at the organ.

Appointments

Mr. L. A. Hardy, Melbourne Cathedral, Australia. Mr. H. G. Woodhams, South London Crematorium, Streatham.

Mr. G. W. Whitehouse, The Parish Church, Ludlow.

Mr. Randolph Jenkins, St. Stephen's (City), Bristol.

Mr. Alfred R. Coles, Acton Parish Church (St. Mary's).

Mr. Edward Bloomfield, St. John the Evangelist, Upper Norwood.

Mr. W. M. Coulthard, Wellington Church, Glasgow.

Mr. Arthur Bury, Church of the Saviour, Blackburn.

Mr. Ernest Connolly, St. Nicolas's Parish Church, Chislehurst, Kent.

Mr. D. R. Perkins, St. Andrew's Church, Surbiton, Surrey.

Mr. John H. Freeman, assistant organist, St. Alban's Cathedral.

Dr. H. Lowery, St. Mary's Church, Bury St. Edmunds—Concerto, *John Keble*; Liturgical Improvisation no. 3, *Oldroyd*; Prelude and Fugue in F, *Reger*; Sonatina, *James H. Rogers*; Prelude, *Garth Edmundson*; Carillon, *Sowerby*; Communion, *Richard Purvis*; Postludium alla Toccata, *Karg-Elert*.

Mr. Frederick Rimmer, The Cathedral, Bury St. Edmunds—Prelude and Fugue in E flat ('St. Ann'), *Bach*; Fantasia and Fugue in F minor, *Mozart*; Two Breton Rhapsodies, *Saint-Saëns*; Prelude and Fugue on B A C H, *Liszt*.

Mr. E. Percy Hallam, The Cathedral, Bury St. Edmunds—Concertstücke, *Gade*; Kyrie, Gloria, Benedictus, *Reger*; Two Chorales, *Karg-Elert*.

Mr. Allan Brown, St. Paul's Church, Onslow Square (three programmes)—Sonata in F minor, *Rheinberger*; Scherzo, *Whitlock*; Suite in B flat, *Lloyd Webber*; Introduction and Passacaglia (Sonata in E minor), *Rheinberger*; Meditation, *d'Evry*; Choral Song, *S. S. Wesley*.

Mr. Gavin W. Brown, Brighton Parish Church—Prelude and Bell Allegro, *Stanley*; Trio in D minor, *Bach*; Prelude on 'Bryn Calfaria', *Vaughan Williams*; Sonata Britannica, *Stanford*.

Mr. Ronald K. Arnatt, Church of the Ascension and St. Agnes, Washington, D.C.—Voluntary in the Aeolian Mode, *Gibbons*; Introduction and Toccata in G, *Walond*; Basse et Dessus de Trompette, *Clérambault*; Prelude and Fugue in E flat, *Bach*; Trois Préludes, *Milhaud*; L'Ascension, nos. 1 and 4, *Messiaen*.

The Jugoslav Festival of Folk Dance and Folk Song, which is being held in conjunction with the annual conference of the International Folk Music Council, will take place on 8-14 September at Opatija (Abbazia) and not at Zagreb as previously announced. Particulars from Miss Maud Karpeles, hon. secretary, International Folk Music Council, 12 Clorane Gardens, N.W.3.

Letters to the Editor

Elgar and 'Oratorio'

Can anything be done to prevent people from classing 'The Dream of Gerontius', with 'The Apostles' and 'The Kingdom', as an oratorio?

Could you not use your wide influence to help in checking this practice, which breeds all sorts of misleading ideas in the minds of those who are not familiar with these works?

Elgar was quite clear about it. He calls 'The Apostles' and 'The Kingdom' oratorios; and 'The Dream of Gerontius' is inscribed as 'by Cardinal Newman set to music for . . . by Edward Elgar'.

Apart from this it must be clear that the works are in different categories. 'The Apostles' and 'The Kingdom' are episodic, like other oratorios. 'The Dream of Gerontius' is not; nor are the words from Holy Scripture.

It will probably be urged that there is no other descriptive term; but I submit that 'The Dream of Gerontius' is a Sacred Cantata—if you wish to call it something other than 'Gerontius'.

DORA M. POWELL.

An Australian Opera

May I plead through your columns for a performance of W. R. Furlong's opera based on the libretto by Adam Lindsay Gordon, 'Ashtaroth'. I cannot trace its ever having been performed in this country, although it is, I believe, often performed in Australia, and from inquiries I have made, it should receive a good reception here. This, surely, is a fine opportunity for the Third Programme.

C. S. SMEETON.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Violinist wishes to meet experienced accompanist for practice. N.W. London.—S. G., c/o *Musical Times*. Young violinist and cellist wanted for quartet; willing to give up week-ends.—J. PILBERY, 48 St. Ervans Road, W.10.

Amateur symphony orchestra rehearsing near Tower Bridge has vacancies in most departments. New session September.—M. E. BURLISON, 83 Elms Crescent, S.W.4.

Young pianist-organist would act as accompanist to small choral society or string orchestra, in or near London, to gain experience.—W. A., c/o *Musical Times*.

Accompanist and baritone wish to meet well-trained singers and instrumentalists for music group 'at homes'. West End.—C., c/o *Musical Times*.

Good second violinist required to complete an advanced string quartet for regular meetings in London.—K. H. OVERTON, 43 Braemar Avenue, N.22.

Timpanist (experienced) wishes to join orchestra rehearsing classical and symphonic repertory.—R. E. D., 4 York Close, Morden, Surrey.

Singing student (contralto) wishes to meet piano accompanist for practice. Croydon.—S. N., c/o *Musical Times*.

A concert of Choral Music through the Ages, the first of its kind in Southend-on-Sea, was announced to take place there on 14 July. Those taking part to be Margaret Hodsdon (virginals), Freda Parry's Ladies' Choir, the full choir and Elizabethan Singers of the Southend Boys' High School and the New English Orchestra, the conducting shared between Freda Parry and Eric Hemery.

A Great Occasion

May I refer to the article bearing the above title and the plan of the orchestra reproduced on p. 305 of your July number and point out that it is identical in every feature with the plan given by Burney in his 'Account of the Musical Performances in Westminster Abbey and the Parthenon in Commemoration of Handel' (1784). Burney also refers to the 'remote control' of the organ.

In view of this one must assume that Bunn was trying to reproduce the scene in Westminster Abbey fifty years earlier and which may have been seen by many of his audience. This would also account for the Handelian proportions of the orchestra; it also raises the question, did, in fact, the orchestra conform to this plan at Drury Lane or was this just a piece of publicity?

W. B. WRIGHT.

[Mr. Adam Carse has written to point out that the number of players would be far less than we supposed; 'orchestra of 300' in the play-bill referred to the whole body of singers and players.—EDITOR.]

The Text of the Clavierubung

There is a mistake in my article in the June *Musical Times*, p. 261, column 1, second whole paragraph. The MS. P. 809 does not contain the Italian Concerto; and the second sentence in this paragraph should be deleted.

WALTER EMERY.

Cellist wishes to meet other players for quartet playing. Own library.—CHARLES REID-KEY, 107 Clifden Road, Clapton, E.5.

Croydon Chamber Orchestra has vacancies for new season commencing September. Rehearsals, Wednesdays, 7.30 in South Croydon.—Mrs. M. ROBSON, 12 Lloyd Park Avenue, Croydon (CRO 6277).

Amateur musician (26) coming shortly to London (Palmers Green) wishes to correspond with or meet others with similar interests—piano, organ, Bach, Beethoven.—S. T., c/o *Musical Times*.

Young musician (17) wishes to correspond with another interested in singing and elocution.—Miss S. SCOTT, 23 Tranby Lane, Anlaby, nr. Hull, Yorks.

Madrigalists interested in joining a group in Pimlico are invited to write to J. G. THEOBALD, 123 St. George's Square, S.W.1.

Organist wishes to correspond with and meet others who play the piano, mandola, mandoline and German harp.—W. E. LAW, 26 Graymont Gardens, Belfast.

Young student (mezzo-soprano) wishes to meet pianist for occasional practice. Eltham district.—S. W., c/o *Musical Times*.

A Festival Week (16-23 June), held by the London School of Economics Students' Union, included two concerts under John Minchinton. The principal items were a specially-composed 'Introduction and Allegro' for chamber orchestra by Christopher Headington, Handel's 'Acis and Galatea' by the L.S.E. Choir and (first public performance) 'Five Flower Songs' by Britten for junior choir sung by Earlsfield Junior Choir.

New York's Orchestra

By ARTHUR JACOBS

THE oldest orchestra in the United States and the third oldest in the world . . . So the New York Philharmonic-Symphony, which this month arrives in Britain to appear at the Edinburgh Festival, proclaims itself—over-modestly. In fact its debut (7 December, 1842) is antedated only by the Vienna Philharmonic. The Philharmonic Society of London (1813), having engaged a whole succession of orchestras, is not entitled to this precedence.

The New York orchestra owes its compound title to the merger, in 1928, of the New York Philharmonic (1842) and the New York Symphony (1878). Toscanini conducted the amalgamated orchestra up to and including the season 1935-6; he was then succeeded by John Barbirolli, who remained until 1941. For the next two seasons the orchestra had a variety of guest conductors, among them Koussevitzky, Stokowski, Eugene Goossens and Dimitri Mitropoulos. Artur Rodzinski then held the post of Musical Director from 1943 until February 1947. Bruno Walter, who succeeded him, was given the title of Musical Adviser, and shared the two ensuing seasons with a number of guest conductors. On his resignation, Mitropoulos and Stokowski became the conductors for the 1949-50 season. Mitropoulos then became sole Musical Director, a post he now holds. He and Bruno Walter, who has continued in the friendliest relationship with the orchestra, will share the direction of the fourteen Edinburgh concerts.

Whereas London has five major symphony orchestras, the Philharmonic-Symphony is New York's only organization of its kind. (The N.B.C. radio orchestra does not regularly appear in public.) Its home, Carnegie Hall, is occasionally let to other orchestras—mainly those of Philadelphia and Boston; but otherwise New York's devotees of symphonic music are dependent on it. The orchestra works a prodigious schedule. Its next season, for example, between 11 October and 20 April (twenty-eight weeks) takes in ninety-eight symphony concerts—every Thursday evening, Friday afternoon, and Sunday afternoon, and on two of every four Saturday evenings. Fundamentally, however, there need be no more than twenty-eight programmes (one each week): the Thursday programme is invariably repeated on the Friday, and may also be repeated (sometimes with slight modification) at the week-end. Outside the series altogether are eight concerts for young people, held on Saturday morning or Saturday afternoon.

The British concert-goer may be surprised to find concerts regularly held on Friday afternoons. But the New York Philharmonic-Symphony, like the Boston and Philadelphia Orchestras, has been successful in tapping what theatrical circles would call a matinee audience, whose members are mainly female and mainly not so young. Let none mock: such an audience sat enthralled, with only a few deserters, during a concert performance of Berg's 'Wozzeck' in April. The Friday series, like those on other days, is bookable by subscription.

Its virtually monopolistic position lays on the New York Philharmonic-Symphony (as on the provincial orchestras of Britain) a special duty to keep its audiences familiar with the staple items of the repertory yet alert to new compositions. Certainly Mitropoulos has not failed here. I quote, without comment, five programmes taken from three successive weeks during the recently-ended season:

(29 March) Overture, 'Rob Roy' . . . Berlioz
Symphonic Elegy . . . Krenek
Piano Concerto no. 4 . . . Malipiero
Symphony no. 2 . . . Rachmaninov

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| (31 March) | 'Komm, süsser Tod' | Bach-Stokowski |
| | 'Don Juan' | Strauss |
| | Piano Concerto no. 2 | Bartók |
| | Symphony | Franck |
| (8 April) | Prelude to 'The Deluge' | Saint-Saëns |
| | 'Schelomo' | Bloch |
| | 'New York Profiles' | Dello Joio |
| | Symphony no. 3 | Mendelssohn |
| | 'Wozzeck' | Berg |
| (12 April) | Overture to a Picaresque Comedy | Bax |
| (19 April) | Morning Music, for flute and orchestra | Koutzen |
| | 'Unfinished' symphony | Schubert |
| | Piano Concerto no. 2 | Brahms |

I heard three of these, all displaying first-class musicianship. The 'Wozzeck' was particularly memorable: Mack Harrell, who sang the title-role superbly, will be heard at Edinburgh as soloist with the orchestra and in recital.

Dimitri Mitropoulos is a fascinating and masterly conductor. He has appeared once in England—in Liverpool, about 1932, according to his own recollection. He made a number of important gramophone records as conductor of the Minneapolis Symphony from 1937 to 1949; and, with the New York Philharmonic-Symphony, he has become known to cinema-goers through the recent film 'Of Men and Music'. He was born in Athens on 10 February 1896, studied in Berlin under Busoni, and joined the musical staff of the Berlin State Opera in 1921. His initial bent was as a composer and pianist (Edinburgh will hear him as conductor-pianist in Malipiero's Concerto no. 4), and he has talked of having been 'forced' to become a conductor. The catholicity of his taste is attested in his programmes, but he confesses to a special personal affinity for the music of Krenek.

He uses no baton, and appears to conduct with his arms rather than with his hands. He memorizes the score, and does not even have one with him at rehearsal. I have witnessed no more amazing feat of musicianship than his rehearsing of 'Wozzeck' in this manner. His memory enabled him not merely to sing out, at will, an inner instrumental part, but also to give the number of the bar at which he wished the performers to resume. It has already been stated in the British press that Mitropoulos has a 'photographic' memory. But this Mitropoulos denies; his memorizing, he insists, depends on minute analysis of the structure of the score, not on a merely visual retention.

Mitropoulos insists on the moral worth of musical activity, and is against *l'art pour l'art* (whenever he brings this phrase into the conversation, it is in French). He is interested in philosophical and other human problems. He idolizes St. Francis, as personifying humility, and abominates bigotry and persecution as typified (for him) in Savonarola. As an artist, Mitropoulos is no showman; but he is no reticent personality. He communicates his enthusiasms, and cinema audiences took to him readily when he took the Philharmonic-Symphony through a four-times-daily show between films at New York's Roxy Theatre. It seems safe to prophesy that, in Edinburgh, as much interest will attach to Mitropoulos himself as to the outstanding qualities of his orchestra.

The Carl Flesch Medal for violinists will be competed for at the Guildhall School of Music and Drama during November. The competition is open to players of any nationality under the age of thirty on 1 October. Entry forms and particulars may be had from the Secretary of the School, John Carpenter Street, E.C.4.

The Hallé Tradition

By CHARLES RIGBY

ONE of the most inspiring things in our musical life is the persistence with which the Hallé Orchestra has maintained its prestige, despite all manner of vicissitudes. To Londoners who hear it and know nothing of its tradition, the name means little. To others, more knowledgeable, the name is all, because it enshrines the tradition and makes it perpetual. And behind the name was the man who created the tradition. In the course of writing a Life of Sir Charles Hallé I have been struck by many things in his career which refuse to be outdated or outmoded. Most of the answers to orchestral problems are the same now as they were in his day, because the problems are the same. The Hallé tradition has often paved the way to a solution for his artistic heirs and successors.

My favourite definition of the word tradition, so often misapplied and misunderstood is: 'The handing down—unwritten—of opinions and practices to posterity'. The word 'unwritten' seems to be the key to the matter. In this case the Hallé tradition is still strong enough to impart the living breath of its creator. It is not the less strong—perhaps it is all the more strong—for never having been set down in black and white, in the form of rules, precepts, or 'directives'.

Hallé was two men. During his twelve most formative years, in Paris (1836-1848), moving familiarly in the circle of Liszt, Chopin, Berlioz, Cherubini, Paganini, Heine, and George Sand, he was a pianist *pur sang*. But even then, an inner compulsion drove him to the Conservatoire and elsewhere, there to study orchestral performances with passionate interest. The seed of the Hallé orchestral tradition was thus sown. And although he continued to give piano recitals long after he settled in England and became a conductor as well, his vision was more and more cast over the larger field and finally brought him to his true vocation. For evidence of how Hallé's own band played one has to turn to contemporary sources. Its great historic achievement, however, was not its inherent quality, high as that was, so much as the fact that for the first time Hallé placed before the Northern 'masses'—artisans and clerks—orchestral music, professionally performed, on something like a metropolitan scale.

When building up his original orchestra Hallé chose as guide the best continental models, the Paris Conservatoire, and one or two German orchestras. He had learned much from Berlioz (as Berlioz had in one way or another learned much from him). In engaging key players for Manchester he cast his net as wide as possible. This was all part of the tradition, the forming of an orchestra which should have within itself the seed of growth, if not of greatness. Having accomplished that, he could proceed to the second phase of his mission as an educator. 'I realized', he said, 'that the whole musical education of the public had to be undertaken'. There was no one else who could do it. Hallé created audiences and then educated them up to the best in the classical repertory. In this he was looked upon by his generation as having succeeded splendidly. Moreover, he began in due course the practice of taking the orchestra farther and farther afield, to still newer audiences, to Belfast, to Edinburgh, to Cheltenham, and many other towns. In Edinburgh he received what he considered to be the highest recognition of his services to music, apart from his knighthood, when the University made him an LL.D. So proud was he of this single gesture, indeed, that he chose to be buried in the robes of the doctorate.

London had to wait some time before hearing Hallé's orchestra; but when it did, the sophisticated were shown ensemble playing and a mastery of 'difficult'

works that were rare indeed. There was an *élan*, a maturity, about the 'Manchester band' which could only have surprised those who imagined that nothing first-rate or authentic could come from anywhere outside the metropolis. Hallé had for many years a brilliant leader in Ludwig Straus, and later came Willy Hess and Adolph Brodsky. In London Hallé and his band had no greater admirer or more persistent supporter than Bernard Shaw, then writing his concert notices for the *Saturday Review*. Shaw professed to interpret the distinctive savour of the orchestra's playing as its 'Lancashire accent', meaning presumably something more robust than was usually heard in London concert halls. But if such an accent ever existed in the musical sense, it can have taken nothing away from the delicacy and refinement of the string work, about which people spoke. More than anything else, the Hallé performances in the 'nineties were noted for musical integrity; they were, to musicians especially, 'musically'.

There is no doubt that although the Hallé orchestra has often changed its conductor since the death of its creator, and still oftener its entire personnel with the exception of a handful of leading players (as in 1943), some indestructible essence has remained, due to the 'handing down' implicit in the tradition. The orchestra is now the third oldest in the world, coming after the Vienna Philharmonic and the New York Philharmonic-Symphony, in that order. (The London Philharmonic and the Paris Conservatoire Orchestras are doubtful contestants, as their existence has been involved with that of a concert-giving institution). The continued vitality of the Hallé is all the more remarkable because it is still in the leading class under the name of its private founder and until recently, had never received any grant from public funds. Nor has there been any attrition in its standards. At every change in the orchestra's direction or in its composition, the magic link, bound up with what survives of the spirit of the founder, has withstood the shock, even when, as in 1943, the entire basis of its existence was transformed and it became an all-the-year orchestra.

'Opinions and practices . . .' Hallé was no showman, in the sense that one or two popular conductors tend to be today. He had, it is true, the forceful kind of personality and gusto that might make a showman, but these qualities never elbowed out the musician in him. Among other practices he condemned was that of conducting without a score—even then it was described as the 'modern craze'. As his son Charles E. Hallé, the painter, said: 'He maintained that to give an exhibition of his memory was no part of the programme of an orchestral concert'. He had, however, frequently given proof of having an exceptional memory. For, just as he had been the first pianist to play a Beethoven sonata in public on a London concert platform, he was also the first to play the whole series from memory to an audience. Once, when he and Wilma Neruda (Lady Hallé) were about to play the Kreutzer Sonata, they found they had left the music at home. 'Never mind', said Hallé, 'let's play it without', and they did, without a wrong note. He knew most of the full orchestral scores by heart. But he knew also that no man's memory is infallible, and he refused to sacrifice the chance of a perfect performance to a moment of vanity.

There are still living a number of witnesses to the Hallé tradition. Among my own acquaintance was the late Carl Fuchs, cellist and teacher, who made his home in Manchester when he came from Offenbach (the town) to join the orchestra and teach at the Royal

Manchester College of Music, which was also founded through Hallé's efforts. Fuchs came with a letter of introduction to Hallé from Clara Schumann. Another survivor of the 'golden age' is Algernon Forsyth, for long the head of Forsyth Brothers, the music firm, who was thirty when Hallé died in 1895. At the R.M.C.M. Hallé set up a new tradition of teaching when he became its first principal in 1893. I have met a lady living in Southport who was one of his first pupils. She played for me, with remarkable energy and assurance, several pieces which, she said, 'Hallé taught me', among them the Chopin Scherzo in B flat minor. She played them, one felt, as Hallé himself played them—a trifle coldly, perhaps, but with a glittering brilliance and unmistakable style. She was clearly a product of the

Hallé tradition at the College, which the great man himself expressed in these words :

'Our vital aim from the beginning was, by thoroughness, to make artists of the students. . . . The theory that a "few lessons will do" is a mischievous one and cuts at the root of all genuine musicianship. . . . Facility is the veritable pitfall of many would-be musicians. They learn easily—and are satisfied with mediocrity. Only those who are earnest enough to sit with patience at the feet of the great masters and endeavour, with infinite labour, to wrest from them their secrets, can ever hope to be imbued with the spirit of music, and themselves become artists. . . .'

All his life he preached—and practised—the pure gospel of music.

'DAINTY DAVIE'

In our article on Vincent Novello's album (March, p. 108) we quoted from its autograph items a melody that appears in Haydn's handwriting as the middle part of a piece of trio, apparently written for strings; and we asked if anybody knew the tune, which had an unmistakably Scottish flavour. We thank several correspondents (only one of them up north!) who have written to say that the tune is 'Dainty Davie', with words by Burns. We have since had access to volumes of Haydn's arrangements of Scottish song. From them it appears that there are variants to the melody and at least three poems to fit it.

It first appears under Haydn's name in the second volume (1792) of the Napier collection, this volume being entirely Haydn's work. There it takes the first of the forms shown below, which differs in only half a bar from the scrap in the Novello album. Haydn arranged the songs on three staves: first a violin obbligato, below this the vocal part (the words being printed separately on a facing page), and thirdly a bass to be treated in the manner of a keyboard continuo, with or without a stringed instrument. This would account for the likeness of the Novello scrap to a string trio. The words in the Napier version contain no reference to Davie; but 'Dainty Davie' is given as the title of the melody, presumably from some ancient and lost version.

(The fall of the verbal phrase at the end of the fourth bar looks suspiciously unauthentic; and the words suggest a city poetaster rather than a Highland poet.)

When Thomson set out to form his collection of national tunes he engaged several well-known composers and authors, among the latter being Burns. It looks as if Burns took a tip from the standing title and reintroduced Davie to his ancestral tune. The song now runs as in the second example (Thomson, volume 1).

It was also for this tune that Burns wrote the well-known lines that have often been set in modern times:

It was the charming month of May
When all the flowers were fresh and gay,
One morning by the break of day,
The youthful charming Chloe . . .

It appears therefore that the bit of manuscript pasted in Vincent Novello's album was something shed by Haydn during his stay in this country from January 1791 to June 1792. Perhaps Scottish antiquarians have footnotes to add upon the origin of the tune and its later adventures.

The subject of Haydn's dealings with British national song was examined by Karl Geiringer in an article that appeared in the *Musical Quarterly* for April 1949. There Dr. Geiringer also promised a fuller treatment later on.

By drink-ing drive dull care a-way, Be brisk and air-y, ne-ver va-ry
In your temp-er but be gay, Let mirth know no cess-a-tion
Now ros-y may comes in wi-flow'r's To deck her gay green spread-ing bow'r's And
now come in my hap-py hours To wan-der wi-my Da-vie.

The City of Stoke-on-Trent Choral Society is this year celebrating its jubilee. The Society was founded in 1901 by the late James Whewall as the North Staffordshire District Choral Society. A booklet has been published giving a short history of the Society which has a distinguished record.

The Queen Elizabeth of Belgium International Musical Competition announces a piano competition for 1952. Entries must be received by the management before 31 January of that year. Entry forms and particulars may be had from the Palais des Beaux-Arts, Brussels.

Opera at Covent Garden

'Parsifal'

'Parsifal' was revived this year for the first time since its impressive performance in 1939 and it made us realize just how much that earlier performance owed to Weingartner. This year the opera fell wide of its mark. With no such inspired direction, Wagner's religiosity was too erotic, his assault on our pious emotions too flagrant for ready acceptance. We remained unconvinced by the uncouth story and the over-mature score; the mysteries of the Grail never seemed more than superficially Christian—as, indeed, they probably were not. We could not see why we should be asked to sit through a secular performance without applauding, a form of artificial reverence not needed by, say, the St. Matthew Passion.

But, although the score is not Wagner's greatest, it is possibly his most remarkable achievement technically and it contains many passages of outstanding beauty. Of all his works it responds least to rough-and-ready playing, and this was what it unfortunately received from the orchestra under Karl Rankl. The prelude especially does not bear coarse tone or careless phrasing. According to one version of the legend, the Knights of the Grail were angels cast out of Heaven for their apathy in the war against Satan; the singing of the chorus was certainly half-hearted enough to encourage this conception. The flower-maidens, however, were not only mellifluous but agreeable to watch.

That the evening achieved as much as it did was to the credit of the principal singers and the producer. It does not often happen that an opera has all its chief parts so well sung and acted. Franz Lechleitner was a convincing Parsifal and both Sigurd BJORLING (Amfortas) and Otakar Kraus (Klingsor) gave effective performances. Ludwig Weber brought nobility and vocal richness to the part of Gurnemanz. It was a happy thought to cast this great bass for this seemingly endless part, and he made a fine moment of the baptism. Kirsten Flagstad's Kundry was an astonishing tour-de-force histrionically; only in her vocal excellence did she remind us of her more familiar roles.

Heinz Tietjen's production was skilful and imaginative; his sense of grouping and lighting were a great improvement on previous Wagner productions. It would be ungenerous to pick small holes, but the backcloth to the Good Friday scene should be replaced before another year. A barren highland landscape, it hardly merited the rapture that Parsifal and Gurnemanz expressed about it.

'Die Meistersinger'

'Die Meistersinger', sung this year in German, brought the Wagner season to its close and provided the occasion for Sir Thomas Beecham's long overdue return to the orchestra pit at Covent Garden. He was grandly acclaimed, and deservedly so. The opera has always been one of his favourites and he lavished all his care and skill on the joyous, entrancing score. We have had lucidity and resonance from this orchestra before; but now at last we had brilliance, delicacy, caressing phrases and a sheer beauty of tone which bore everything along to the triumphant close.

With such distinguished orchestral playing, it was particularly important, if the proper balance between pit and stage was to be maintained, that the Sachs should be of the highest class. Happily, such a Sachs was forthcoming. Hans Hotter, who was unable to take his place in the cast till the second performance, had, as we already knew, the voice and the personality to dominate each successive scene. But, more than this, he was able to show us something of the tenderness, the resignation, the humour, the civic pride and personal modesty that go to make up the part. With sound musical and dramatic sense, he graded his performance to reach its climax in 'Wahn! Wah!' which he sang

most beautifully. Only for a few seconds in his closing homily did he seem to reach for Wotan's spear.

Elisabeth Grümmer was an attractive, bright-toned Eva. The Walther, Peter Anders, was presentable and suitably ardent; it was a pity that he spoilt what might have been a good lyrical performance both by scooping and by tightness in the upper registers—the final high F of 'So rief der Lenz' was not a pleasant note. Murray Dickie was David to the life, and Ludwig Weber was a fine Pogner. Beckmesser is a tight-rope part with abysses of flatness or caricature yawning on either side. Benno Kusche never put a foot wrong in a remarkably skilful performance. The chorus was fully receptive to the invigorating atmosphere and the persuasiveness of its conductor.

It was a great evening. Two of the most memorable moments occurred in the second act: 'Lenzes Gebot' with the whole breadth of Hotter's voice behind it; and the hush after Walther's outburst against the Masters, when the watchman's horn sounds in the distance and the muted strings breathe softly the Summer Night motif. The effect at moments like these was nothing short of magical.

GEOFFREY DAVSON.

A New Salome

On 7 June Astrid Varnay (Sweden), in succession to Ljuba Welitsch (Bulgaria) and Christel Goltz (Germany), became the third Salome to be seen at Covent Garden since the war. Miss Varnay is a gifted singer, an intelligent actress, and a remarkably versatile performer: she has recently portrayed Verdi's Leonora and Wagner's Brünnhilde. But she scarcely had the power and the emotional colour and excitement for Salome. Her voice was sometimes overpowered by those of Edgar Evans (Naraboth) and Edith Coates (Herodias), or by the sound of the orchestra under Karl Rankl. The performances of Coates and Evans were both memorable; in no other role has the latter so strongly compelled this reviewer's admiration. Marko Rothmüller, as John the Baptist, was not in his best form. Despite his command of English, he sang in German, as did Miss Varnay; the others, who included a personable Herod in Arthur Carron, sang in English. (Covent Garden's prize linguistic effort for the Festival, however, has been a German-singing Radames.) The production, by Christopher West, was straightforward and satisfactory; gone is the Brook-Dali presentation seen with Welitsch's performance. And gone, similarly, is the public excitement stirred up by that presentation. The audience's response to this new performance was decidedly tepid, and the theatre was not quite full. The suspicion grows that Strauss's score is tawdry stuff that lives only through the once-shocking depravity of Oscar Wilde's text.

A. J.

'Madame Butterfly'

The extent to which a great artist can turn comparatively base metal into gold was brought home at Covent Garden on 19 June when Victoria de los Angeles returned to play the title-role in 'Madame Butterfly'. It was no surprise to hear glorious-toned, beautifully phrased singing from her; but the way in which her acting has matured since her first appearance at this theatre as Mimi was little short of a revelation. The illusion was complete—she was Butterfly, shy, tender, loving, trusting, patient, proud, dignified and courageous in turn, and the effect of the interpretation (in which song, gesture, and facial expression were as closely allied as ever could be) was to lift the opera from the realms of good theatre into those of great tragedy. James Johnson as Pinkerton, Jess Walters as the Consul, Monica Sinclair as Suzuki, and not least the orchestra under Warwick Braithwaite, played up to her in a way which made the performance one of the highlights of the summer season.

J. O. C.

Glyndebourne

The Glyndebourne Opera has joined the list of state-aided musical institutions. For its 1951 season, it has received from the Arts Council a guarantee against loss of £25,000. It would be interesting to hear the Council's explanation of how a five-week season at Glyndebourne is judged to deserve almost half as much public money as Sadler's Wells receives in a whole year. At least, as a condition of its help, the Council should have swept away the absurd and antique ceremonial which keeps Glyndebourne an affair for the privileged few who can muster in evening dress at Victoria at 3.45 p.m. That performances should start as early as 5.15 is necessitated only by the ninety-minute dinner interval; and the dinner served on the opening night (20 June), at 12s. 6d. or 17s. 6d., provoked comments that were far from appreciative. Performances could well start about 6.30, with coffee and sandwiches available in intervals of normal length. Those who require full meals could be catered for before the performances begin.

'Idomeneo'

It is a pity that only Glyndebourne's restricted audiences should have been able to see this year's production of Mozart's 'Idomeneo', which is of remarkable interest. The opera has never before been professionally staged in Britain. The reason for this lies not only in the problem of how to deal with Idamante, written for a *castrato*; it lies also in the remoteness of *opera seria* from the present day. But whereas 'La Clemenza di Tito' on the modern stage remains cold and formal, 'Idomeneo' is given passionate life through a score which must rank as one of Mozart's greatest. Fritz Busch, who conducted this performance, caught both the tenseness and the sublimity of the music. Carl Ebert's production was noble and effective, though making calculated departures from the traditional formality of *opera seria*. As Prof. Dent has pointed out, Mozart and Quagli (the scene-painter of the original production, 1781) expressly rejected, as undignified, the librettist's idea that Idomeneo, King of Crete, should make his first entrance by scrambling unattended up the rocks; instead, they gave him the conventional train of attendants and let him dismiss them later. Ebert here preferred Varesco's original libretto, and the King was duly seen scrambling, *solo*.

Idamante, his son, was given to a tenor—the French-Canadian, Léopold Simoneau, who sang stylishly. To transpose a *castrato* part an octave down into the tenor range must inevitably damage the ensembles in which the voice participates; but anyone coming freshly to the opera would not in this case have noticed anything amiss. Less, indeed, was lost musically than would have been lost dramatically had the part been impersonated by a woman. Sena Jurinac, as Ilia, added one more to her utterly convincing Glyndebourne performances; Birgit Nilsson, who comes newly to this country from Sweden, was satisfactory as Ilia's rival, Electra. Richard Lewis put his usual conscientiousness and good taste into the portrayal of Idomeneo himself, but the Italian language and the Italian style did not seem to come easily to him. The courtier Arbace, whose arias were cut, was well sung by Alfred Poell.

The *dénouement* of the opera is provided when, to release Idomeneo from the duty of slaying his son, the voice of Neptune is itself heard. This solemn moment, when Mozart uses trombones for the first time in the score, plainly calls for a powerful, sonorous voice, such as would immediately grip the mortals assembled on the stage. All the more was such a voice necessary in this production, since the producer dispensed with the statue of Neptune (which, in the original libretto, becomes animated and delivers the god's message) and relied on an offstage singer only. But, unfortunately, the voice itself was far too weak. This, however, apart

from some superfluous and ineffective ballet, was almost the only failing in a notable performance. The sets were designed by Oliver Messel; the musical text was edited by Hans Gál. The linguistic pedantry which prompts Glyndebourne to put 'musica di W. A. Mozart' on its programmes compels a kind of stupefied admiration; the error of gender betrayed in the phrase 'dramma eroica' (also on the programme) does not.

A. J.

'Le Nozze di Figaro'

The press was rather hard on this 'Figaro', which opened at Glyndebourne on 21 June. It included a Count (Alfred Poell) of extreme authority, perhaps a little too harsh in character, though not in voice; a bewitching Countess (Lisa della Casa), most beautiful in every way, and also, as Mozart wanted her, *seria*; and a pleasing Cherubino (Dorothy MacNeil). The Figaro (Alois Pernerstorfer) was certainly a shade coarse, bouncing his vocal lines about as he did his body; and the Susanna (Genevieve Warner), though vocally adequate, really needed more youthful vivacity and freshness. But the ensembles went along well, and the only people well below Glyndebourne standards were the Bartolo and Marcellina. Busch's tempi were for him quite equable, and the playing of the R.O.P. beautifully balanced and refined. The sets by Hutchinson Scott were hideous, and Rolf Gérard's dresses appeared to get Susanna and the Countess the wrong way round in the last act (right when they should be wrong, I mean, and vice versa). But well sung and well played, as this was, how could 'Figaro' fail to enchant?

'Don Giovanni'

The star of this performance, on 11 July, was Suzanne Danco, who came at short notice to replace Dorothy MacNeil as Elvira. Her Elvira, like her Fiordiligi, is flawless, unless a certain shrillness of tone in 'Ah, chi mi dice mai' be held to mar her perfection. Style, accuracy, phrasing and acting were on a level rare today, and above that of the rest of the cast. The new Don Giovanni, Mario Petri, is breath-taking in appearance, a magnificent and handsome young libertine. His recitative had great point, but too often in soft passages ('Deh vieni' especially) he misplaced his bass voice and failed really to sing, 'marking' the music instead. Alois Pernerstorfer's Leporello was disappointing, without humour. Hilde Zadek, like almost every other Donna Anna, found the cabaletta of 'Non mi dir' too tasking, and was strained in 'Or sai chi l'onore' when she should have been large. Léopold Simoneau, the Ottavio, was stylish and accurate, though with less bloom than when I heard him in Aix last year. It is all very well for producers to have their Ottavio heroic, but more important is that his two arias should be ravishing. Genevieve Warner's Zerlina was prettily sung but a shade insipid; Bruce Dargavel's Commendatore not big enough or loud enough; Geraint Evans's Masetto quite adequate. This sounds an unenthusiastic notice, and indeed we had hoped for something better. Busch's accompaniment was accomplished as always. Ebert's production—except in the Ballroom scene, which was a mess—reasonably successful. But something seems to go wrong even with the best designers when they work for Glyndebourne: John Piper's sets are very unsightly.

'Cosi fan Tutte'

Last year Glyndebourne did a 'Cosi fan tutte' that was about as good as any operatic performance today can be. All that remained of it in this year's production, which opened on 27 June, was Richard Lewis's Ferrando and Sena Jurinac's delightful Fiordiligi—and, of course, the high standards of ensemble and orchestral

balance and playing. More than any other opera, 'Cosi' is 'made of music'—no plot (like 'Don Giovanni' I mean), no passions, even no persons, some producers would have us think. Busch seems to treat it more and more as a divertimento for six voices and orchestra; he has reduced to puppets the delicious personalities (especially Helletsgruber's Dorabella) which breathed from the pre-war Glyndebourne discs. Lewis's line is not clean enough for him to rank as a top-flight Mozartian tenor; like other English singers, he held his own but failed to shine in the Glyndebourne casts. But then no one shone in this 'Cosi' except Jurinac, and even she was less perfect than last year;

her 'Come scoglio' sounded as it does on the record, strained and not always quite true. Alice Howland, an American Dorabella, was less accomplished than her compatriot Blanche Thebom had been. Isa Quensel made a hard-bitten soubrette of Despina, without the gaiety of Alda Noni's performance. Marko Rothmüller's Guglielmo was hardly smooth enough, Sesto Bruscantini's Alfonso too ungenial. I criticize hardly, but that is because at Glyndebourne we expect the best the world can give. And of all the singers there this season, only five (Danco, Jurinac, Lisa della Casa, Simoneau and, more doubtfully, Poell) could win a place in an ideal cast.

A. P.

The Aldeburgh Festival

COMPARED with other festivals in this country Aldeburgh has two great virtues. The first is its situation; not only is it a charming little town, but it is a small, compact town. Everything is within easy reach: the Jubilee Hall, the Parish Church, the Baptist Chapel, the Festival Club: all within five minutes' walk; no buses, no trains; and the whole place dominated by the beach and the sea.

The second virtue is that the programmes are single-minded in taste, probably chosen by Benjamin Britten, or, at any rate, not including much that he does not like or is not, shall we say, curious to hear. This taste simplifies matters for, if you share it, you go to Aldeburgh; if not, you stay at home. At other festivals with programmes chosen by committees in the hope of pleasing all of the people some of the time, you can wait days for the next item you particularly want to hear.

At Aldeburgh you hear Monteverdi, early English, Purcell, Bach, Mozart, no Beethoven, not too much romantic music and a fair amount of contemporary music including a nibble at Schoenberg and the twelve-tone boys: a welcome antidote to an overdose of the F. of B. in London.

The Festival lasted ten days this year, 8-17 June. Going from Sunday to Sunday I missed Handel's 'Jephtha' and a serenade concert which included some Janaček Nursery Rhymes and the first performance of a new work by Imogen Holst for female voices and harp on words by Keats, 'Welcome joy and welcome sorrow'.

The core of the festival is the operatic performances of the English Opera Group, who gave two performances of 'Albert Herring' and two of Purcell's 'Dido and Aeneas' preceded by Monteverdi's 'Il Combattimento di Tancredi e Clorinda'.

'Albert Herring' belongs to 'silly' Suffolk and its local jokes, place-names and its general charade-like quality make it peculiarly suitable to the Jubilee Hall. (May the editors of *Music Survey* not misunderstand me: there is a lot more to 'Albert Herring' than the surface qualities I mention.) The Jubilee Hall, by the way, is a typical small hall never intended to house anything like what happens each June. There are three hundred seats, some of them raked for the first time this year, no pit and a postage-stamp stage that means special scenery for any opera mounted upon it. For 'Dido', however, there was none except a rostrum with a tiger rug to indicate outdoor scenes. The ticket prices remained firm, however, at 25s. If 'Albert' could triumph at Aldeburgh 'Dido' and 'Il Combattimento' could not: but then to my mind they failed just as dismally at the Lyric, Hammersmith.

Singers of the English Opera Group took part in other concerts, notably a recital of known and unknown Verdi. The E.O.G. orchestra shared the chamber orchestral concerts with another band of chamber musicians led by the Martin String Quartet, the whole bearing the grand title of 'Aldeburgh Festival Orchestra'.

I have said earlier that the programmes were single-minded; but some of them were the most incredible hotch-potches. How about this for programme building! :

Brade: Allemande and Galliard, for brass.

Purcell: Funeral Music for Queen Mary, for brass.

Bach: Jesu, meine Freude, unaccompanied motet.

Bull: In nomine, for organ.

Holst: Dirge for two Veterans, male voices and brass.

Fauré: Two Offertories, female voices and organ.

Satie: Messe des Pauvres, organ with voices.

Bach: Cantata no. 118, for voices and litui (played on cornets).

Tippett: Fanfare, for brass.

Hotch-potch or no, it was one of the most fascinating concerts of the festival. At other events, too, there were strange programmatic bedfellows: Schoenberg's first Kammersinfonie with Saint-Saëns's 'Carnival of Animals'; Roberto Gerhard's concerto for piano and strings with Schütz's 'Venite ad me'; Hindemith's horn sonata with Frank Bridge's romantic piano quintet; four Hebridean songs for voice and harp with Milhaud's Sonatine Provençale.

The novelties included the Imogen Holst songs already mentioned, the Gerhard concerto, a new set of pieces by Britten himself and a song cycle by Arthur Oldham. This song cycle is on religious lyrics by the fourteenth-century mystic, Richard Rolle, and is called 'The Commandment of Love'. Oldham is a sometime pupil of Britten and his style has many things in common with his master's; the careful setting of words in a simple yet unexpected way, tunes made up from notes of the common chord or made up from scales with tension easily caused by landing on a foreign note.

Gerhard's concerto was performed on a Saturday afternoon in the Parish Church. The main item in the programme was Britten's 'Saint Nicolas'. Citizens of Aldeburgh paid their own composer the compliment of shutting up shop for the afternoon, but before 'Saint Nicolas' they found themselves listening to the concerto. The strange thing was that, twelve-tone or no, they did not dislike it as much as they expected to. The reason was that it contains some genuine bravura writing for the piano and the strong rhythmic interest that betrays the composer's Spanish origin. There are even quotations from 'La Folia' and 'España'.

There were two exceptions to the rule that events shall take place within a half mile of the Moot Hall that we all know from 'Peter Grimes'; a concert of Wilbye's madrigals in the beautiful old Brandeston Hall, and a concert on the Meare at Thorpeness. The Meare is a man-made lake where, from a row of tethered punts, Boris Ord and the Cambridge University Madrigal Society sang to an audience partly on land, partly on water. In the middle of this concert, in this unusual venue, a world première of a Britten work took place. The work is entitled 'Metamorphoses, after Ovid, for unaccompanied oboe': six little considered trifles describing Pan, Phaeton, Niobe, Bacchus,

Narcissus and Arethusa. It seems that the more unlikely the proposition is, the more successful Britten is; give any other composer these subjects and he would demand an hour or two of your time, a full symphony orchestra, chorus, Ondes Martenot and heaven knows what else. Give Britten one oboe and ten minutes and you get something delightful, stimulating, and, from the point of view of the publisher and oboists the world over, something useful.

I have used up my space without mentioning the

performers, an omission I hope that they will take as a compliment. The artists who gave most pleasure were Joy Boughton (qboe), Enid Simon (harp), Adrian Beers (double-bass), Manoug Parikian, William Primrose, Mewton-Wood, Norman Del Mar, Joan Cross, Peter Pears; and Benjamin Britten himself, whether conducting, playing the dulcitone in K.617, piano in K.459, accompanying Tippett or Verdi, or playing continuo parts on the harpsichord.

JOHN AMIS.

The York Festival

A late Spring smiled blessings on York's Festival during the first fortnight in June. Laburnum and lilac blossomed everywhere, adding extra charm to the bountiful supply of cultivated blooms that burgeoned with civic approval. There had been no shortage of new paint. The warm sun gleamed on banners and bunting. And looking over the city from the ancient walls, the eye dominated by the graceful, crusted towers of the Minster, it was possible to think of York itself as a pageant, a natural Festival city.

Success has brought the expected suggestions that the Festival should be repeated. This would be no bad thing. The organizers, while unblushingly taking Edinburgh as their pattern, had shown skill in blending the home with the imported and, more important, in observing an essential requirement—that the event must grow inevitably out of the place, utilizing what is natural and indigenous and by a stroke of creative imagination transforming it into memorable activity. Ancient trade cries were again heard in the streets. The newly restored and redecorated Assembly Rooms, one of the loveliest Georgian buildings in England, was used as a Festival Club and on the last Friday was the scene of a spectacular Georgian Costume Ball. Each evening a mounted herald, magnificently arrayed, preceded by a trumpeter and escorted by halberdiers, proclaimed the cycle of Mystery Plays through the historic streets, summoning men to attend them. These Mystery Plays, understandably, were York's chief attraction. They had not been seen in the city since 1572. Played out of doors, before the ruins of St. Mary's Abbey, in an acting edition condensed by Dr. J. S. Purvis from the forty-eight one-act plays that were originally the property of the city's craft guilds, they told the history of the world from the Christian point of view. The actors were mainly amateur, and more daring critics and spectators looked for comparisons with Oberammergau.

But music at York was achieved on a comprehensive scale suitable to the occasion. A York Festival without Yorkshire choral singing being unthinkable, choirs had been engaged from Leeds, Huddersfield, Sheffield and York itself. There were morning chamber recitals, organ recitals, programmes of English cathedral music, a programme of Light Music given by Geraldo's Concert Orchestra and evening concerts in which the Yorkshire Symphony, Hallé and London Philharmonic Orchestras took part. And though this made the usual formidable round for the critic, it is worth recording that afternoons were always free. One had time, therefore, to explore the city or even—if one preferred it on three afternoons—visit the races.

Music in the Minster was given from the west end of the Nave, where the erection of a special canopy and sounding-board had reduced a ten-second echo to three seconds. In these circumstances a work like Fauré's Requiem offered a more satisfactory sound than, say, Walton's 'Belshazzar's Feast' though, surprisingly, the Scherzo from the Choral Symphony had more clarity than one had anticipated, perhaps because Sir Adrian Boult does not compress his Beethoven. One's personal selections from the over-all scheme must be brief. Let us recall Vaughan Williams's Tallis Fantasia and 'The Dream of Gerontius' under Barbrolli; Rubbra's fourth symphony (Miles); Bruckner's Te Deum (Boult) and the final concert—Verdi's Requiem with the Huddersfield Choral Society, the L.P.O. and Victor de Sabata. Undoubtedly the best solo artist was Endre Wolf, the Swedish violinist, whose unaccompanied Bach playing in the Minster was masterly. At the morning recitals one was grateful for Berkeley's string trio (London String Trio), Tippett's second quartet (the Amadeus) and a well-constructed, clever concerto for trumpet, strings and percussion by John Addison, played by William Lang and Iris Lemare's very capable orchestra.

ERNEST BRADBURY.

Norwich Triennial Festival

The Norwich Triennial Festival was postponed from 1950 to 1951 so as to fit into a fortnight of Festival of Britain celebrations. The programmes, however, were on the whole rather less enterprising than usual, though in fairness it must be admitted that the untimely deaths of Moeran and Thomas Wood, both composers with East Anglian associations, robbed the festival of two promised works of major interest. In the event East Anglia was represented by Hubert Hales, Director of Music at Gresham's School, Holt, and Prof. Patrick Hadley of Cambridge. The former's 'Pastoral Music' (26 June) consisted of two short, competently scored orchestral impressions, the one depicting dawn and the other a storm and thanksgiving. The composer admitted that his ideas grew from the Norfolk background, and certainly the melodic contours of the first piece were reminiscent of the gentle flatness, unbroken by spectacular landmarks, of the landscape which inspired it. The idiom of both was of a comfortable, romantic kind. Patrick Hadley selected beautiful lines from Shelley's 'The Cenci', beginning 'Come, I will sing you some low, sleepy tune', to set for soprano and

orchestra (27 June). His poetic and sensitive music was perfectly attuned to the subdued intimacy of the text, but he was obviously considering the demands of a Triennial Festival rather than the dictates of his own heart in scoring the most fragile of accompaniments for full orchestra. His sparingness suggested that he himself recognized that the work properly belongs to the realms of chamber music, and it is to be hoped that he will recast it as soon as possible so that it can take its place in programmes such as offer Vaughan Williams's 'On Wenlock Edge', for example. The Festival Chorus maintained all its old honourable standards, and was heard to best advantage on the nights of 26 and 27 June in vigorous music such as Borodin's 'Prince Igor' Dances. Vaughan Williams's *Benedicite* showed that there was some danger of drooping pitch when the music's own dynamic was reduced. The orchestra was the L.S.O. and the conducting was shared by Sir Malcolm Sargent and Dr. Heathcote Statham, of which the latter, as Cathedral organist, was responsible for much excellent preliminary work with the choir.

J. O. C.

London Concerts

A Mass of J's

Delius's largest, longest concert work has always been a particular favourite of Sir Thomas Beecham's, and a performance of it is looked to for a thrilling if rare, experience. In respect of its general conception, its solo singing and orchestral playing, that given by him at the Albert Hall on 7 June lived up to expectation. It plumbed the depths and scaled the heights, so as to keep attention taut throughout. The London Philharmonic Choir has sung better than it did on this occasion, though not in past months. At present the sopranos sound tired and they were singing below the note, at this concert, whenever a high passage was reached. Attack, on the other hand, was as good as of old and pronunciation (the work was given in German) creditable. One hopes that what has in the past been London's most brilliant choral instrument is not going to fade into mediocrity; let us give it the benefit, claim overwork for it during Festival time, and wish it a good long holiday for recuperation. Beecham's gusto was everywhere else to be sensed, in splendidly dynamic and ravishingly delicate orchestral playing—the peak point was in the prelude to the scene in the mountains with evocative wood-wind calls (even though one gentleman was late for an appointment with his reed)—and in a vocal quartet whose component parts sang with brilliant style, yet blended warmly in concerted passages. It consisted of Sylvia Fisher (for whose sympathetic voice the part lay a trifle high, causing her to force once or twice), Monica Sinclair, David Lloyd and, a newcomer whose noble voice and superb musicianship we may hope to hear again and again, Dietrich Fischer-Dieskau; he is a German baritone known over there as an interpreter of Italian operatic rôles, though I should like to see him at Covent Garden as the Dutchman and Count Almaviva, and even possibly Sachs.

One need not admire Nietzsche's ornate platitudes to appreciate their effect when set by a tone-poet who heartily believed in them. Beecham's part in the Festival London Season has, it seems, been an unwilling, but at least twice a deeply moving, one; we may eagerly await a recording of *A Mass of Life* under this ageless baton.

Purcell at Chelsea

It was a splendid idea to take the Arts Council's Purcell series down to the chapel of the Royal Hospital at Chelsea. Visitors to London have been enabled to admire several such fine buildings, ones that they might in their haste have neglected. One hopes that other towns and cities are showing off their architectural treasures in this way, for it reminds us of the fact that once upon a time concert halls were not the places where one most often heard music.

Wren's chapel put this music in surroundings of the right period and so started the concert on a sympathetic footing. The court where we walked in the interval enhanced the pleasure of the evening; it would be a tourists' Mecca if it belonged to a University college.

Each of the programmes had been planned with at least one masterpiece in it, so that reverence did not have too often to be summoned to admiration's aid. At Chelsea on 5 June there were certainly four, and to many minds five, of Purcell's very greatest compositions—the heavenly six-part *In Nomine* played by the Goldsborough Orchestra, 'Saul and the Witch of Endor' sung by Elsie Morison, René Soames and Gordon Clinton, with Thurston Dart, the 1692 *St. Cecilia* Ode in which Alfred Deller's solos were altogether outstanding, and the *Bell Anthem*. The fantasia on one note, these heretical ears have felt for some time, stands lower than this august company, though as a *tour de force magistrale* it had to be included. Mr. Clinton, who rather forced his voice in 'Wondrous

Machine', so that one felt inclined to echo 'Noisy Machine', was joined by Hervey Alan for the happily-named duet, 'Let these among themselves contend'; it is easy to visualize Gosling and his partner bellowing each other down, and the politeness of the modern two could be considered historically inaccurate, though the results were more satisfying. Another interesting point arose in the duet about the amorous flutes; Morison and Clinton, afraid to drown the two recorders, were themselves barely audible while, in the resonant building the amorous instruments sounded tremendous.

In a series of eight concerts more musical plums could hardly have been asked for, though possibly Arnold Goldsborough could have summoned more brilliance from the concerted items.

Huddersfield and Royal Choral Societies

Our Royal Choral Society has been needing a tonic of late, despite Sir Malcolm Sargent's invigorating qualities as a conductor, and it enjoyed a pick-me-up on 9 June, when another of Sir Malcolm's musical charges, Huddersfield Choral Society, came to town and joined forces for performances in the Albert Hall of two British choral works. Stimulated by this friendly convocation, there was no sign of weakness, either in high soprano tessitura or in contralto timbre; the benefit worked both ways in that one could not, for that matter, notice any of that coarseness of soprano tone that has sometimes seemed a failing (a zestful one) in the Northern virtuosi. Both choirs have, in the past, been associated with Walton's 'Belshazzar's Feast', and they combined to sing it magnificently, aided and abetted by the seasoned but ever-fresh solos of Dennis Noble. The glories of Vaughan Williams's 'A Sea Symphony' were revived in a performance of surging power. Elsie Morison had to harden her voice once or twice, but both she and Gordon Clinton touched the heart of the solos. Dr. Vaughan Williams, who had written a lively article for the programme on the values of amateur choralmusic, was there to receive a huge ovation; he seemed delighted by the performance as well he might be, and as the audience clearly was.

Seventeenth-century Church Music

The Arts Council's second series made one excursion from Wigmore Hall, presumably because there is no organ there, to the Church of All Souls' up the road in Langham Place, where the organ is exceptionally beautiful and versatile.

The programme took English Church music from Gibbons to Boyce, with an anthem by Tallis as prelude. Blow was the key-figure of this period (Purcell always excepted) and the focus of the concert, which made a side-point by contrasting settings of the Psalms (though that may have been coincidence). Gibbons gave the verse-anthem 'Behold, Thou hast made my days' with its affecting, almost desperate music for 'O spare me a little, yea a little', and the fantasia of four parts for organ, which takes for its first theme the gambit that Berg made famous some three hundred years later as the beginning of the third act of 'Wozzeck', and which presses on with heavy ornamentation of a prophetically Baroque character; Geraint Jones made effective use of a Bourdon and the silvery mixtures that seem most typical of this instrument's personality. In the same group for organ he used harsh registration with prominent mixtures to make the most of the challenging start to a toccata by Matthew Locke. From Pelham Humfrey came a magnificent anthem with strings on 'By the waters of Babylon', full of memorable touches—a duet for two tenors at 'If I forget thee', a splendidly morbid trio setting of 'O daughter of Babylon', and a full-chorus-and-solo-trio effect (in 'Sing us one of the songs of Zion: How shall we sing') that anticipates Walton, though Humfrey's trio is for male voices.

Boyce was represented by a trio sonata with a fore-taste of late Mozart, and the verse-anthem 'The Lord is my light', almost all verse and no anthem, for he only just remembers the choir in the last section; it includes a fine bass solo with, on this occasion at least, heavy reed obbligato. Bull contributed a chorale fantasia whose line-by-line treatment seemed straightforward enough until the date of his death reminded one how far ahead of his time he was. Blow's part in the concert ranged from the polished conventionalities of a trio sonata, through the rather more imaginative style of a toccata for double organ to the splendours of two anthems, one verse, one full, the latter a Salvator Mundi notable for anguished dissonances at 'Qui per crucem et sanguinem', possibly to be thought of as empiric though, in this period and with this certainty of effect, one cannot be quite certain.

All this revealing music was unfolded by the Renaissance Singers, with the Goldsborough Orchestra, the Basil Lam Sonata Ensemble (a finished group), and Mr. Jones whose co-operation was highly distinguished. Throughout the season the Renaissance Singers have been in better form than ever, absolutely responsive, wholly secure, altogether free now of obtrusive wobble, and capable of providing acceptable soloists; Michael Howard has sometimes seemed over-fond of fortissimo, but at this concert his direction was admirably varied and subtle.

The Iveagh Bequest, Kenwood

As last summer, the L.C.C. has put out a bait to lure visitors up to the mansion at Kenwood which Lord Iveagh left to the nation; it should not really be necessary, for if there is a feast for the eye it is there at the price of the journey, a large house maintained as the home of an eighteenth-century gentleman. Adam was given *carte blanche* in the matter of additions and the room which now bears his name would astound the most blasé spectator, with its rich carpet, mirrors, furniture and ceiling-work *à la* Boucher with gold trimmings done by Angelica Kauffman's husband.

The bait was a series of concerts given by the London Baroque Ensemble, London Harpsichord Ensemble, members of the Boyd Neel Orchestra, a trio sonata group led by Thurston Dart, and Anthony Pini with Ernest Lush. First came a programme of chamber works for strings on 24 June which brought together the early Mendelssohn, the latest Schubert and the middle-period Stravinsky. An octet led by Maurice Clare was responsible (in every sense of the word) for playing these works. The joint characteristic of the two classical masterpieces, Mendelssohn's octet and Schubert's C major quintet, proved in this happy example of planning to be the richness of two cellos, whose vital music urged Hilary Robinson and James Whitehead to lovely sonority. The old contention that orchestral playing is bad for chamber music making has been disproved, I hope, by now. It certainly had done no harm to this group as far as quality of blend, attack or phrasing went, and only tonally inasmuch as one would have appreciated a suaver touch for delicate music; the scherzo and finale of the octet sparkled, and in the quintet the adagio glowed; but the concluding allegretto (which in any case might be regarded as something of an anticlimax—cf also Mozart's G minor quintet) would have made its effect more certainly for more graceful treatment of the second subject. Otherwise the technical and interpretative accomplishment of the group gave cause for thanks and pleasure, not least in Stravinsky's ungrateful, nay costive, *Three Pieces for string quartet*.

W. S. M.

'Carmina Burana'

The last of the Morley College festival concerts at the South Bank on 11 June included the first public performance in London, deferred from the winter, of Carl Orff's cantata 'Carmina Burana'. In this vivid and stimulating piece, written in 1935, Orff has found

a formula for a 'primitive' idiom that one need not be sophisticated to understand, and is yet capable of aesthetic refinements demanded by fastidious tastes. It is meant to accompany an action in dance and mime, but in concert performance adequately compensates for the action by pure musical quality. Its textures, its rhythms, its modal turns of melody, are all among the commonplaces of modern music, yet it is never commonplace. And the longer it goes on, the more it enchants, overcoming suspicion by its unfailingly excellent taste until the delicate charm of the tender finale must touch the stoniest heart.

The choral part, which carries the principal musical action, was sung by the Goldsmiths' Choral Union, and the orchestra was the Philharmonia. Redvers Llewellyn, Murray Dickie and Suzanne Danco were the soloists. The whole performance, under Walter Goehr, was joyously exuberant. Earlier Suzanne Danco had sung Britten's 'Les Illuminations' probably as well as they have ever been sung, with top notes of a rare sweetness.

Schoenberg

For his last year or two Arnold Schoenberg seemed to be at least on the threshold of popularity. It took him a good deal longer to get there than any one else of his generation, but the achievement was that much the greater. Whatever has been lacking has been lacking in the unbelievers, and the day has now come for much eating of humble pie. One of the chief contributors to this change of fortune has been 'A Survivor from Warsaw', first publicly performed in this country at the joint L.C.M.C. and B.B.C. concert at the Maida Vale studios on 19 June. The moving subject of this ten-minute oratorio (the text was prepared by Schoenberg from an account given to him by a young Jew who actually did escape from Warsaw) induces sympathy itself, and the intensity of emotion with which Schoenberg's music is charged can be felt by those temperamentally least kindly disposed towards him. Beyond that, for those already willing to be convinced, there are more things to marvel at—the colourful orchestral sound, the complete formal self-sufficiency of the music, and above all the sense of all-enfolding tranquillity, communicated entirely by the music, within which the varied emotions of the work are contained and integrated.

Such emotions have always been present in Schoenberg's art, as Else Kraus partly demonstrated when she played all his piano works at the Institute of Contemporary Arts on 15 June. It is perhaps long since anyone questioned the beauty of opus 11—or of no. 2 at any rate. Here Miss Kraus showed how the same spirit moves opus 23, with its passionate melodic phrases, its almost Berg-like harmonies, and a breathtakingly lovely coda to every piece. Op. 25 is the only stony proposition, and that chiefly because bungling fingers cannot find its secrets, or reveal its beauties even for their owner's ear, so that its pleasures cannot be enjoyed in private without vast physical perseverance. Miss Kraus's fingers were not bungling, and she obviously knows the whole 'œuvre' inside out, for she played the whole programme from memory. The only thing wrong was a suggestion that it is too long since she last looked at the notes. A generous rubato is not foreign to the style, but some of the note-values were plainly wrong, and several phrases were spoiled. Otherwise she deserves only gratitude and admiration for this pleasurable concert.

Return must be made to the L.C.M.C. and B.B.C. concert for mention of other works of varying newness—Benjamin Frankel's Violin Concerto (first performance) and Alan Bush's 'Nottingham Symphony' (first performance in London). Both add to their composers' credit, the Frankel in his cosmopolitan language, which imitates the best models with commanding rhetoric, amounting in the slow movement to genuine fervour, the Bush in a native dialect in which he skilfully says

things that are not provincial. The finale might with advantage be shortened, but the symphony as a whole is an excellent solution of the problem of writing popular music of a high quality—the kind of problem near to Bush's heart.

The London Philharmonic Orchestra was conducted by Clarence Raybould, with Max Rostal as soloist in the concerto, and George Baker as speaker in the Schoenberg. The balance, designed for the microphone, was not ideal for the studio audience, but that was to be expected.

London Contemporary Music Centre

Elizabeth Maconchy's latest string quartet (no. 6) was the only new work at the L.C.M.C.'s concert at the R.B.A. Galleries on 22 May. This consistent and earnest music commands respect, for its thought is serious and its expression genuine, though its range is small. The Martin String Quartet, who played it, also brought out again Britten's half-forgotten first quartet. So fast and so far has this composer advanced since it was written in 1941, and so indisputably is he now one of the giants of today, that it is already possible to listen to it with enjoyment for the promise that has since been fulfilled—for the fantastic originality, albeit miscalculated, of its scoring; for the stimulating, albeit overdone, cacophonic use of consonances, in a manner that he had learned from but has already ceased imitating post-1914 Stravinsky; and for the hints in the slow movement of the Britten who was soon to use these same consonances in a way no less original, yet in new progressions of breath-taking beauty. At present this promise has not been fulfilled in an instrumental work; but this performance roused the keenest desire to hear the third string quartet or the third symphony, one of which must surely soon be due.

At the same concert, Tippett's curious cantata for tenor and piano 'Boyhood's End' was revived, and allowed an interesting comparison with his new song-cycle 'The Heart's Assurance', performed for the first time in London a few days earlier. There has been no observable development here, for 'Boyhood's End' is a completely mature work. A remarkable interpretation by Max Worthley and Mewton-Wood made it sound, for once, a fairly successful one, although the number of singers capable of giving its difficult and elusively lyrical vocal line such warmth and fluency, and of pianists capable of playing its equally difficult piano part without overpowering the singer, is too small to allow the work to make this impression often.

Ilona Kabos and Mewton-Wood joined forces with James Blades and William Bradshaw to round off worthily one of the L.C.M.C.'s most interesting concerts this year with a magnificent performance of Bartók's Sonata for two pianos and percussion—hardly contemporary music, but still far enough from the popularity it deserves to justify its inclusion in a concert of this nature.

Britten's Spring Symphony

Mention is made above of Britten's possible third symphony. This accepts the Spring Symphony, performed at the Festival Hall on 24 May, as his second, though the title is little more than a convenient label, accurate only in that the work is indeed continuous, and that in each case the whole poem inspires the whole music, and the music carries the words, not the words the music. The Spring Symphony will be judged by most listeners according to the same canons as they apply to Britten's Serenade for tenor, horn and strings. And by these canons, many may find it not so good as the Serenade. In the two middle movements, which are the most loosely constructed, the spell never breaks; but the outer two, which aim to be more 'symphonic', lack the spontaneity of varied songs in sequence, without attaining a compensating symphonic continuity and unity. The finale especially contains

much that seems like padding, notably the chords of piled-up thirds spread out through choir and orchestra in innumerable rhythmic arpeggios that accompany and drown the boys' choir's 'Sooner is i-coomen in' (though not the horns that double the tune). Another failing, most surprising in Britten, is that in both first and last movements, much in the score went unheard at this performance, even in the new hall. True, the composer was conducting, and he may not be the best equipped to realize in performance what his normally unerring ear has imagined. Indeed, the more one studies the fascinating score of the first movement, the more one inclines to this cautious view. The finale, on the other, is the type of score that does not repay visual study, and yields nothing at the piano. Its appearance, however, does not weaken one's reservations, although there is the possibility, as some future performance may disclose, that it is one of those movements like the finale of Sibelius's fifth symphony—great music whose simplicity, except in an inspired performance, is easily mistaken for platitudinous triviality. This performance was given with spirit by the London Philharmonic Orchestra and Choir, with Joan Cross, Anne Wood and Peter Pears rather nursing their voices through the solo parts.

In the first half of the same concert, Sir Adrian Boult conducted the orchestra in Schubert's fifth symphony and Mahler's 'Lieder eines fahrenden Gesellen', disappointingly sung by Jennie Tourel.

Aaron Copland

America has drawn much British censure on herself for apparently having no native culture to export other than what Hollywood produces. Shame on us then that so few people turned up at the Victoria and Albert Museum on 31 May to hear Aaron Copland conduct his own clarinet concerto, a splendid example of a genuinely American music. (That the concert, like most that are held there, was inadequately publicized, is but half an excuse.) The two-movement concerto, which was written for Benny Goodman, consists of a long andante of considerable melodic power and unforced expressiveness, and a vivacious rondo which is just what symphonic jazz has always wanted to be but has never yet been. Its authentic rhythms and tunes are set in a harmonic atmosphere perhaps more 'serious' than 'jazzy' in character, which yet uses, as jazz does, exuberant and ear-splitting combinations of notes (one cannot call them discords for they are not meant as chords in the normal sense) that have no tonal significance and yet are not purely percussive in effect as, say, certain of Bartók's or Stravinsky's more violent chords are. Copland quite overcomes the natural tendency of the string orchestra to soften these harsh sounds, and at one point makes them imitate remarkably closely the shrill upper notes of the clarinet. It says much for the Jacques Orchestra that so few strings were able to make the kind of sound that the composer wanted. The solo part was played by Frederick Thurston, and both he and the composer got the ovation they deserved.

The rest of the concert was conducted by John Pritchard who equally demonstrated the excellence of the orchestra. His very rapid pace for the first movement of Bach's third Brandenburg Concerto, right perhaps for the music, was a shade too fast for them, but otherwise they were outstandingly good. The volume of well-sounding tone they produced in Elgar's Introduction and Allegro, which really calls for a much larger orchestra, is greatly to their and their conductor's credit.

C. M.

The Scottish National Orchestra

Formed a year ago with the aid of substantial contributions from the Corporations of Aberdeen, Dundee, Edinburgh and Glasgow, this orchestra was heard in London for the first time when it gave two concerts at

the Royal Festival Hall on 15 and 16 June. The programmes included E. J. Moeran's symphony, Berlioz's *Symphonie Fantastique*, Beethoven's 'Emperor' concerto (with Solomon as soloist), Ravel's 'Shéhérazade' (sung by Victoria de Los Angeles), with slighter works by Mozart, Mendelssohn and Rawsthorne. Besides being pleasantly appropriate for the occasion, 'Fingal's Cave' was a courageous choice as the overture to the first concert, since it requires singularly neat playing and is far from being the usual robust 'opening voluntary'. It went well, though the transforming touch of poetry was absent; unlike the Scottish exile of long ago, we could not 'in dreams behold the Hebrides'. Walter Susskind, who for four years was in charge of the Scottish Orchestra and now conducts the new organization, is a musician of wide experience, with a lively temperament and complete command of his forces. But though the orchestra contains a number of capable instrumentalists, and everyone plays with a will, the total effect is wanting in sensuous appeal; the tone is thin and dry. The dance-rhythms of Moeran's symphony had verve, but the more romantic, rhapsodic passages failed to hold the attention. It was not, one felt, only because the music was more or less 'contemporary' that in the course of the performance members of the audience left the hall in a steady trickle.

The Birmingham City Orchestra

George Weldon, the conductor of the City of Birmingham Symphony Orchestra, is well known for his Elgarian sympathies, which have doubtless been fostered by his work in a city with which the composer was himself associated. It was scarcely surprising, then, that when the orchestra gave two concerts in the Royal Festival Hall on 20 and 21 June, Elgar's 'Falstaff' brought forth the most authoritative playing. The music flowed along, with its numberless incidents of drama, humour, pageantry and sentiment all faithfully and lovingly realized. Handel's Overture in D minor, as resplendently re-formed and decked out by Elgar; Bax's rarely heard 'Tintagel'; and Samuel Barber's first symphony (in one movement) were also given vigorous, though somewhat unsatisfactory, performances. Cyril Smith, the soloist in Rachmaninov's D minor piano concerto, was disappointing, for once. His skill and technical assurance were undeniable; but nostalgia and ardent, lyrical feeling, so essential to the work, were far to seek.

A Boyd Neel Concert

Works by three living composers, Italian, French and English, made up the main part of the programme played by the Boyd Neel Orchestra in the last of its four festival concerts at the Wigmore Hall on 30 June. Malipiero's sixth symphony for strings proved an attractive work: gay and easy in style, suggesting the open air; the whole suffused with Italian warmth and sunshine. In Jean Françaix's little symphony the tunes were taking enough and the texture had an agreeable sparkle; but the work was too insubstantial to be of much account. There was plenty of solid worth and interest in Michael Tippett's concerto for double string orchestra, with its intricate rhythmical devices, broad melodies and sound craftsmanship. All these works, together with Boyce's symphony no. 7 in B flat, were presented by Boyd Neel and the orchestra with spirit, unanimity and a most commendable richness of tone.

H. R.

Bournemouth Municipal Orchestra

London will no more hear Rudolf Schwarz as conductor of the Bournemouth Municipal Orchestra; his appearances on 26 and 27 June, at the Royal Festival Hall, were the last before his coming transfer to the City of Birmingham Symphony Orchestra. The moment seems apposite for a salute to this Austrian-born musician who has done such noble work for British

music. Sir Dan Godfrey could have wished for no successor more assiduous in playing British composers, and in keeping his programmes out of the rut into which the orchestral repertory can so easily sink. At the first of these two concerts he revived Bax's third symphony, which, for all its looseness, has a peculiar fascination alike in its musical thought and its orchestral colouring. The orchestra, particularly first horn and first trumpet, were not quite adequate to the strenuous demands which Bax here makes on instrumental technique. But Mr. Schwarz stirred his forces to an intoxicating performance of Ravel's 'La Valse', and provided a delicate and beautiful accompaniment to Denis Matthews in Mozart's piano concerto in B flat (K.595). Mr. Matthews was as musically as ever, and he and the conductor appeared to understand one another to perfection. Mr. Schwarz has given his orchestra considerable virtues of liveliness and ensemble; he has done proudly at Bournemouth, and will be difficult to replace.

Rawsthorne's New Piano Concerto

The London Symphony Orchestra's concert on 17 June, which also included Ireland's 'A London Overture' and Elgar's first symphony, was distinguished by the first performance of Alan Rawsthorne's second piano concerto. Sir Malcolm Sargent was the conductor, and Clifford Curzon the soloist. It is music happy in temperament and bold in style, requiring an ease and even a breeziness in performance that was not quite forthcoming. The concerto was, however, well received by the audience at the Royal Festival Hall, and rightly so: for it is a credit to Rawsthorne and a fine addition to the repertory. It is a Proms concerto—which term I intend as a compliment. It would seem to have the ingredients for capturing a not-too-sophisticated audience at one go, and also for standing up to repeated performances—in the manner of, say, Rachmaninov's C minor. Indeed it is of Rachmaninov or Prokofiev that the listener may be reminded by the opening of this concerto, with the flute singing out over the rippling piano, and the tonality slipping in easy chromaticism round the territory of F sharp.

The work is a virtuoso piece for the pianist, with lean, pithy orchestral accompaniment. Its four movements are, in essence, a *moderato*, a *scherzo*, leading to a slow movement; and a tripping, catchy *finale*. Rawsthorne gives the work no formal key-signature, but it is in a definite F sharp; the style is freely chromatic, veering not towards atonality but towards polytonality—as when, at the end of the slow movement, a snatch of melody in B flat is heard over a held chord of B natural. The last movement presents Rawsthorne 'unbuttoned'. Its main theme may suggest Walton (Walton-on-the-Naze, in fact, as a wit has termed this composer in his 'Portsmouth Point' mood); but wholly Rawsthorne's is the audacious key-change from F sharp to G which immediately follows. The key-change is, moreover, heard again in the recapitulation, and yet still sounds engaging and not stale. Here is music for the plain man, but not for the dandified. To Rawsthorne it may well bring that wider recognition which has seemed, for so long, to be just beyond his reach.

Young Musicians from the Commonwealth

A series of four concerts at the London headquarters of the Over-Seas League displayed young musicians from various parts of the Commonwealth. Britain, Canada, South Africa, Australia, New Zealand, Singapore, and British Guiana were represented at the final concert, on 28 June. Hugh Bean (England), in two showy violin pieces, gave the only fully-accomplished performance of the evening, but there was considerable promise in the piano-playing of Richard Bonynge (Australia) and Peter Stone (South Africa). Several performers handicapped themselves by choosing pieces

of a *bravura* beyond their powers. It was disappointing that the programme included no music by Commonwealth (or even British) composers, and the occasion was not improved by a wordy and patronizing compère. Perhaps a future series may live up to the musical distinction which many Commonwealth artists—especially singers—have brought to London.

A. J.

Royal Philharmonic Society

Not content with recording Richard Arnell's 'Punch and the Child' ballet suite, Sir Thomas Beecham also introduced it at an Albert Hall concert of the Royal Philharmonic Society on 17 June. It is piquant music scored for a large orchestra with real mastery; but to an audience unfamiliar with the action of the ballet it did not wholly justify performance in the concert hall, seeming at first hearing to lack the purely musical logic and coherence demanded by the ear when acting without the eye. Ethel Smyth's frank overture to 'The Wreckers' better repaid Sir Thomas's chivalrous attention than Holbrooke's 'Ulalume', which captures the ghoul-haunted obscurity of the poem rather than the occasional gleams of luminous imagery which light up the dark places of the poet's thought from time to time. In all three works, as again in Tchaikovsky's fourth symphony, Sir Thomas's advocacy was as eloquent as the response of the R.P.O. was brilliant.

Mendelssohn's Hymn of Praise

If Mendelssohn's 'Hymn of Praise' must be revived, 1951 is the year to do so while thoughts now and again turn back a hundred years to the time when the composer was the idol of Victorian England. Norwich selected it to launch its Triennial Festival, and fifteen hundred singers from the Free Church Choir Union chose it for their main contribution (in a programme supplemented by smaller sacred part-songs) to the London Festival of the Arts at the Albert Hall on 23 June. Owing to Sir Adrian Boult's indisposition, Dr. Reginald Jacques was in charge, and he did the best that could possibly be done for the work by urging it along with a light, springy gait allowing time for sentiment but absolutely precluding sentimentality. This was a great achievement with a choir so large that it overflowed into the two side blocks of the stalls and drove the London Philharmonic Orchestra into the arena. Thus a performance well up to festival standards was to a great extent able to detract attention from the very slender equipment with which the composer set out to assail loftier heights than Beethoven in his great 'ninth'.

J. O. C.

A Swiss Band

Central Hall, Westminster, was crowded on 12 June for a concert of Swiss popular music given by the Stadtmusik Solothurn conducted by Dr. Franz Koenigshofer. The band consists of eighty musicians, all amateurs, and in the true sense of the word. Agi Achermann and Ernst Berchtold ably replaced the Werner Huber Singing and Yodelling Trio who were unable to appear owing to the sudden indisposition of M. Werner Huber. Four drummers displayed their virtuosity to the great admiration of the audience, and M. Joseph Schibler did astonishing things with his twelve-foot alphorn. The proceeds of this gay evening were in aid of the United Appeal for the Blind, the Musicians' Social and Benevolent Council and the London Swiss Benevolent Society.

D. G.

Society of Women Musicians

The Society of Women Musicians came out of the semi-privacy in which they pursue their art to give two public concerts for the Festival. In each programme there were compositions by members, of whom Miss Elizabeth Poston proved herself to have a lively mind

ready to explore new forms and clothe them with acceptable music in an idiom neither bizarre nor old-fashioned. Her first contribution was a sonatina for bamboo pipe and piano, an unevenly yoked pair of instruments but made by Margaret James and the composer to yield some slender, deft and felicitous beguilement of the ear. In the second programme was a song-cycle for tenor and string orchestra 'in praise of women', called 'A Garland of Laurel' and dedicated to seven distinguished women and the singer of their first performance, René Soames. Most of the songs were similarly light-fingered though of more substance to match their words, which ranged from the fifteenth to the twentieth centuries. One of them at least touched a deeper and curiously disturbing emotional note.

Elizabeth Maconchy writes a more pungent kind of music, and in her Theme and Variations for string orchestra (on this occasion—need it be said?—the Riddick Orchestra) pursues in a monothematic form the same sort of argument she is more accustomed to employ in string quartet movements. Performer members, including the President of the Society, Kathleen Long, played or sang music by other female composers and by mere males.

F. S. H.

The pressure of the times is such that events as important as the following have to be mentioned without critical comment:

Handel's 'Messiah' sung by the London Choral Society under John Tobin at St. Marylebone Parish Church, on 30 June. The performance was complete and authentic, with special emphasis on vocal ornamentation.

A Yorkshire Choir of a thousand voices under Sir Malcolm Sargent in a Handel programme at the Albert Hall on 24 June for the Henry Wood Concert Society.

Dyson's 'The Canterbury Pilgrims' at the Festival Hall on 12 June by the Alexandra Choir under Charles Proctor.

Ravel's 'L'Enfant et les sortilèges' given at the Festival Hall on 13 June under Victor de Sabata with a French cast of singers, the London Philharmonic Choir and Orchestra.

Vaughan Williams's 'Five Tudor Portraits' by the Goldsmiths' Choral Union under Frederick Haggis at the Festival Hall on 29 June.

The first performance of Rubbra's Te Deum by the London Philharmonic Choir and orchestra under Frederic Jackson at the Festival Hall on 30 June. The concert, otherwise devoted to 'London' music, was the closing event of the Arts Council's London Season of the Arts.

The farewell appearances of the Glasgow Orpheus Choir, under Sir Hugh Robertson, at the Festival Hall on 16 June.

Bach's St. John Passion by the South London Bach Society under Paul Steinitz at Friends' House on 14 June.

Twenty English part-songs by the London Orpheus Choir under John Johnston at Wigmore Hall on 28 June.

The last-minute removal of Elgar's 'Enigma' Variations from Otto Klemperer's programme with the Philharmonia Orchestra at the Festival Hall on 28 June. Reason given: the acoustics of the hall were not suitable for Elgar's scoring.

Many other events clamour for inclusion in this summary list: among them the final Purcell concert at Westminster Abbey on 26 June (with the Abbey Choir and that of King's College, Cambridge); the L.C.M.C. concert on 5 June (first performance of Phyllis Tate's 'Songs of Sundry Natures'); much chamber music; and the excellent Robert Mayer concerts for children at Central Hall on 2, 16 and 30 June.

A Great Concert Hall South of the Thames

By ADAM CARSE

THE Royal Festival Hall is not the first large concert hall to be erected on the south side of the river. From 1856 to 1860 or later, there stood in the Royal Surrey Zoological Gardens a huge hall devoted to musical performances, which, if contemporary accounts are to be trusted, was much larger than the new building which now adorns the South bank of the Thames.

The Surrey Zoological Gardens were laid out in 1830-31 by a Mr. Cross, and covered an area of fifteen acres, including a lake of nearly three acres: they were situated within two miles of Waterloo Bridge, apparently in the neighbourhood of Camberwell, and contained a collection of wild animals which was said to be superior in some respects to that in the Regent's Park Zoo. From Knight's 'Cyclopaedia of London' (1851) we learn that the gardens were visited by 8,000 or more persons every day during the summer season, that the animals and birds numbered over a thousand, that the cassowary, 'a most majestic bird, full five feet high', was the finest specimen of its sort in Europe, and that many of the exhibits were the gifts of 'eminent persons', amongst whom were Queen Victoria, Ibrahim Pasha (dromedaries), Count D'Orsay, and several English noblemen. But the animals were not the only attraction; there were fêtes and exhibitions, fireworks and illuminations at night, large panoramic pictures with life-size figures—in 1850 it was Napoleon crossing the Alps—needless to say, plenty of music, and probably most of the elements of what we now call Fun Fairs.

It was in 1845 that Jullien, the great conductor of Promenade Concerts, first became associated with the music at the Surrey Gardens. In that year a large covered platform, capable of accommodating three hundred instrumentalists, was erected in front of an open-air promenade which provided sufficient space for an audience of twelve thousand persons, and there Jullien organized a series of *Concerts monstrés* at which not only quadrilles, polkas and galops were heard, but also 'works from the Great Masters', including Beethoven's fifth symphony, the 'Battle Symphony' (with 'military effects'), the overtures to 'William Tell' and 'Der Freischütz', Locke's music to 'Macbeth' and selections from 'Don Juan' and 'Robert le Diable'; one of the most popular items was 'Suona la Tromba' from Bellini's 'I Puritani' blared forth by twenty cornets, twenty trumpets, twenty trombones, twenty ophicleides and twenty serpents. This and Koenig's famous Post-horn Galop never failed to score a success.

For several seasons in succession Jullien carried on his open-air concerts in the Surrey Gardens with great success. In 1850, for his own benefit concert, he assembled four military bands in addition to his own orchestra, and all joined in playing the National Anthem 'with a discharge of cannon *obbligati* at each bar'. An advertisement gives the following programme of events: Feeding the animals at 5; Jullien's Concert at 6.30; Passage of the Alps at 7.30; Fireworks at dusk; admission one shilling. In 1852 the musical performance was 'terminated by the Eruption of Mount Etna', and it was said that not less than twenty thousand had passed into the gardens during each day.

By 1856 the Royal Surrey Gardens had passed into the hands of a Limited Company with a capital of £40,000, and Jullien was appointed Director of Music and Conductor. It was proposed to erect a 'Music Hall for the performance of Vocal and Instrumental Music, capable of accommodating ten thousand people'. This building was apparently completed by the early summer of 1856, and was opened with a

grand inaugural festival lasting from 15 to 19 July. In addition to the ten thousand inside the hall, it was claimed that 'owing to its peculiar construction, nearly ten thousand more can hear the music to perfection, protected from the weather by balconies, verandas and galleries outside, and breathing an atmosphere as pure as they would enjoy in an open garden'.

The inaugural ceremony took place on 15 July 1856 at two o'clock, when 'The Messiah' was rendered by a choir and orchestra of a thousand performers, with Clara Novello, Miss Dolby, Mr. Sims Reeves and Mr. Weiss as soloists, followed by the Old Hundredth Psalm, sung by eight hundred voices conducted by Dr. Wesley. Other works performed during the inauguration festival included 'Elijah', Beethoven's fifth and sixth symphonies, Mendelssohn's Scottish Symphony, a Haydn symphony in C, Mozart's E flat symphony, and selections from half-a-dozen operas.

After the opening Festival, concerts on a large scale were given in the 'Colossal Hall' until the end of the summer season; as many as two hundred instrumentalists often took part in performances which seem to have covered all classes of music, from the best to the worst. Variety was certainly not lacking; one advertisement announces 'positively' the last appearance but one of Madame Alboni together with some madrigal singing. All of Jullien's favourite instrumental soloists appeared; and early in October the *Illustrated London News*, commenting on the termination of the first season of concerts in the new hall, said that 'the result has been more than sufficient to prove the complete success of the enterprise, and to realize the most sanguine expectations of the proprietors'; and this success was attributed 'mainly to the exertions of Mr. Jullien, to the admirable music which he provided, and to his skill and energy in the direction of the performances'. The writer speaks in high praise of the music and the performances, with a final reference to the 'light and brilliant dance music, which has always been a peculiar feature of Jullien's entertainments'. He adds: 'Between the styles there is no antagonism; for Jullien's fantasias, quadrilles and waltzes are perfect things in their way, and we pity the amateur who is too *fine* to enjoy them'.

The season of 1857 opened on 11 May with a grand performance of 'Elijah', with Madame Weiss, Miss Dolby, Miss Louisa Vining, Mr. Weiss and Mr. Sims Reeves as soloists, and a chorus and orchestra of a thousand under the direction of Jullien. Then followed a ten-days' Grand Musical Congress, with oratorio performances ('Creation', 'Seasons'), special concerts each devoted to the works of Rossini and Verdi, and special nights of music by Beethoven, Mendelssohn and Mozart, all given on a large scale and with the best talent obtainable. For these concerts the London General Omnibus Company arranged to run special services from Camden Town, Highbury, Kingslandgate and Whitechapel direct to the gardens, returning after the concerts. The *Illustrated London News* commented: 'Such performances as these, at such prices, are rapidly diffusing a popular taste for what is good and true in the art.'

Alas! the brilliant start of the great hall concealed a discreditable tale of financial mismanagement, and after the season of 1857 the Surrey Gardens Company collapsed, having as unsatisfied creditors all its shareholders, including Jullien, who not only lost his shares, but was never paid his salary as musical director.

After that débâcle little more was heard of the Surrey Gardens and its colossal concert hall; but the latter must have been still standing in 1860, when a grand concert was announced to take place on 31 July for

the benefit of Madame Jullien and her family. The popular conductor had died in a French lunatic asylum on 14 March 1860, broken in mind and body. The concert had been planned and arranged before Jullien's death with the object of helping the stricken conductor in his pitiable condition, but its purpose was now diverted to provide financial help for his wife and dependants.

The great concert hall on the south side of the Thames

Music in the Provinces

St. Austell—Massed W.I. Choirs conducted by William Pearson on 13 June in Vaughan Williams's *Folk-Songs of the Four Seasons*.

Belfast—City of Belfast Orchestra (Denis Mulgan) on 22 June in first performance of Howard Ferguson's concerto for piano and strings with the composer as soloist, Moeran's *Sinfonietta*. On 29 May, Mozart's 'Prague' Symphony and Vaughan Williams's no. 5.

Birmingham—The Birmingham School of Music and the Birmingham University Society joined forces under Prof. Anthony Lewis on 20 June in Kodály's *Psalmus Hungaricus* and Beethoven's *Choral Fantasy*.

Exeter—Western Philharmonic Orchestra (Haigh Marshall) on 14 June: the 'Enigma', Britten's 'Simple' Symphony and Dvořák's 'New World'.

Glasgow—Scottish National Orchestra and B.B.C. Scottish Orchestra combined under Susskind on 29 June. 'Ein Heldenleben', Tippett's Concerto for double string orchestra, and the second suite from Ravel's 'Daphnis and Chloe'. M'Ewen Memorial Concert on 6 June; the Griller Quartet in M'Ewen's B minor and 'Biscay' Quartets, Joan Alexander singing modern Scots songs by Cedric Thorpe Davie, Ian White and Francis George Scott.

MISCELLANEOUS

The British Museum 'Messiah' Exhibition

This momentous and unique exhibition, originally announced for May to July, is to be kept open during August. It is unique because it brings the following manuscripts together for the first time:

Handel's autograph, from the King's Music Library in the British Museum.

The Dublin or Tenbury score from which Handel conducted the first performance, the property of St. Michael's College, Tenbury.

A copy of the score from the library of the Foundling Hospital.

The Hamburg score, mainly by the elder Smith, in possession of the State and University Library, Hamburg.

These and the first edition of 'Messiah', by Randall and Abell, c. 1767, are the principal items of the collection. Others include a copy of 'Songs from Messiah' (Walsh, c. 1749), the earliest known printing of any part of the music; early editions of the word-book; portraits and other pictures; and Handel's watch. Organized in co-operation with the London Choral Society, the exhibition was arranged by Mr. A. Hyatt King, Assistant Keeper in charge of the Music Room, who is also author of the descriptive catalogue (price 1s. 6d., obtainable at the Museum).

At the International Competition for violin-making held as part of the Bournemouth and Wessex Regional Festival medals were awarded in the International Class to Hans Edler of Munich (1), R. and M. Millant-Deroux of Paris (2), and Pierre Fidoudez of Geneva (3). The Special Medal for the best British violin was awarded to C. F. Langonet of London. The judges were Messrs. Desmond Hill, William Beare, Cyril Jacklin and E. W. Lavender.

shone brightly for only two short seasons. Local records will no doubt be able to complete the sad story of the Company's collapse and the subsequent decline of the Gardens. The site has long been a built-up area, and it is improbable that any trace now remains of the nicely laid-out gardens, the terraces, ivy-covered walls, thatched roofs, and the 'pretty little structures in rustic style', or of the home of that majestic cassowary which stood 'full five feet high'.

Inverness—The Moray Choral Union (Patrick Shannon) on 24 June: Vittoria, Palestrina, Byrd and Kodály's motet 'Jesus and the traders'.

Leeds—The Amati String Orchestra (Bernard Armour) on 31 May in Vaughan Williams's *Concerto Grosso*, a Chaconne by Pachelbel and Holst's 'St. Paul's' Suite. Yorkshire Symphony Orchestra (Maurice Miles) on 31 May: Elgar's violin concerto (Pougnet) and Rubbra's fourth symphony.

Lowestoft—Britten's 'Let's Make an Opera' conducted by Norman Del Mar on 4 June.

Malvern—Festival concerts during June included an orchestral impression, 'Panamora', by John Veale and Arnold Cooke's Concerto for strings (first public performance).

Manchester—The Turner String Quartet and Lucy Pierce: Hindemith's fourth quartet, Richard Hall's Suite for violin and viola and Bax's piano quintet.

Oxford—The Oxford Madrigal Society (George Thewlis) on 31 May: Oxford vocal music from the Elizabethans to present day.

Rhyl—Special Festival of Britain concert on 17 June by the Rhyl and District Choral Society under J. Anderson Miller: British choral music from the earliest times to present day.

Regent's Park Music Centre

A comprehensive scheme, designed to serve and enhance the musical life of London has recently been put forward by the London Society. An informative publication states 'It is clear that these two halls [the Festival Concert Hall and (in the future) the rebuilt Queen's Hall] will satisfy the needs of the large London orchestra and the large London audience. But music in London also demands halls for medium-sized orchestras, for chamber music, for recitals; it wants accommodation for choral rehearsals, it needs teaching rooms and practice rooms; there is constant demand for accommodation for music students, for lectures and for conference space'. The London Society has been considering such a project since the beginning of 1945 and what looks to be a most promising plan has been devised. Mr. Hope Baggenal is the honorary architect to the Society. The proposed site is that of Someries House, Cambridge Gate and Cambridge Terrace with a frontage to Albany Street. It is not possible to give details here but those interested should write to the Society at 82 Pall Mall.

'The Cradle Will Rock'

On 22 June Unity Theatre presented for the first time on this side of the Atlantic Marc Blitzstein's fourteen-year-old play with music 'The Cradle will rock'. Socialists nowadays have other problems on their minds and hands than the establishment of trade-unionism in America, problems recently put on the stage in 'The Consul', which is musically as well as politically the successor of Blitzstein's 'opera'. The score of 'The Cradle will rock' is less elaborately organized, but there is a basic similarity in the essentially ephemeral quality of the music. Blitzstein's piece simply has the misfortune to be out of date already, while 'The Consul' is still tragically topical.

C. M.

National Competitive Festival

The British Federation of Music Festivals, in association with the Arts Council, held a national series of competitions on 18-23 June at the Royal Festival Hall, Central Hall, Kingsway Hall and Wigmore Hall. There were twenty-nine classes and seventeen adjudicators. With so many events of national interest to report, we can do no more than record the prizewinners in the more important contests:

MIXED-VOICE CHOIRS, 14 entries. 1, The J. L. Riley Festival Choir, Macclesfield (J. L. Riley); 2, Huddersfield Vocal Union (George Stead); 3, Ormiston Choir, Belfast (William Boyd).

MALE-VOICE CHOIRS, 14 entries. 1, Felling Choir, Gateshead (T. H. Mearis); 2, Clarion Choir, Plymouth (Edgar Littlejohns); Nelson Arion Glee Union (George Altham).

FEMALE-VOICE CHOIRS, 14 entries. 1, Freda Parry's Choir, Southend (Freda Parry); Plymouth (Dorothy Blagdon); 3, (tied), Low Fell, Gateshead (Mollie Peacock) and the J. L. Riley Festival Choir (J. L. Riley).

CHURCH CHOIRS, 11 entries. 1, Holy Trinity, Huddersfield (F. W. Greenwood); 2, McCracken Memorial Presbyterian, Belfast (W. R. A. Anderson); 3, Wigton Road Methodist, Carlisle (J. W. Bowman).

JUNIOR CHOIRS. Age under 21, 14 entries. 1, Hallean Singers, Hull (Betty Hall); 2, Blackpool Girls' Choir (Phyllis Dunkerley); 3, Crediton High School (Marjorie Daco). Age under 16, 14 entries. 1, Blackpool Girls' Choir (Phyllis Dunkerley). Age under 12, 12 entries. 1, Darwen Girls' Choir (G. Kay).

ORCHESTRAS, 10 entries. 1, Scunthorpe Co-operative Youth (H. A. Larvin); 2, Huddersfield Philharmonic (William Rees); 3, Nelson Orchestral Society (W. Gibson Clegg).

JUNIOR ORCHESTRAS, 10 entries. 1, Stoneleigh (H. Edward Gough); 2, Congreve, Luton (E. E. Congreve); 3, Hyndland Senior Secondary School, Glasgow (J. E. McKendrick).

STRING QUARTETS, 10 entries. 1, Beryl Morris party, Canterbury; 2, Clarence String Quartet, Weston-super-Mare; 3, Johnston String Quartet, Aberdeen.

CHAMBER MUSIC ENSEMBLES, 8 entries. 1, Rosemary Wright party, Sedlescombe, Sussex; 2, Ayr Academy; 3, Donald Brooks party, Stockport.

A New Complete Edition of Bach's Works

The Bärenreiter Verlag, Kassel, announce that they have been entrusted with the publication of an entirely new Complete Edition of Bach's works, in succession to the Gesamtausgabe of the Bach-Gesellschaft. The decision to embark on a new edition was taken at the Göttingen Bach Festival last year and has led to the foundation of a Johann Sebastian Bach Institute in Göttingen (Director: Prof. H. Albrecht, of Kiel), which is to prepare the work and will shortly invite the collaboration of some twenty Bach scholars from about twelve different countries. It is hoped that the first volumes (which will include Prof. Smend's edition of the Mass in B minor) will begin to appear towards the end of this year. A prospectus is available from Bärenreiter Verlag, Kassel-Wilhelmshöhe, Germany.

Birmingham has issued an official guide and programme for Festival events during July, August and September. A Festival of Opera and Drama will be held from 29 August to 26 September. Meyerbeer's 'The Huguenots' will be given seven performances. A Festival of British Music takes place from 30 September to 6 October. Choral and orchestral concerts will be given in the Cathedral and the Town Hall. Lichfield Festival of Music and Drama, 10-22 September: choral and orchestral concerts on 16 September (Ambrose Porter), 17 September (Barbirolli); chamber concert on 18 September (Ernest Element String Quartet); 'The Dream' conducted by Harold Gray on 19 September; symphony concerts on 20 (Harold Gray) and 21 (George Weldon). All concerts take place in the Cathedral.

OBITUARY

CARL FUCHS, who was born at Offenbach-am-Main and died in Manchester in June, aged eighty-six, was one of the most distinguished cellists of the older generation. Principal cellist of the Hallé Orchestra, first under Hallé himself (during his last years) and then under Richter, he was also a member of the famous Brodsky Quartet, led by Adolf Brodsky, himself leader of the Hallé Orchestra.

Although always modest about his own achievements, Fuchs was none the less an executant of conspicuous talent, without being a player of the virtuoso type. He was, too, an outstanding authority on his instrument, and embodied his knowledge in a three-volume work on Violoncello Method, and in one or two smaller manuals. He described his life and professional experiences, with a light and humorous touch, in a book of recollections, 'Carl Fuchs, Cellist', published in 1937. He was then still teaching at the Royal Manchester College of Music. At the time of his death he was engaged in bringing this book up to date and was hoping to see it republished. He had a certain gift for writing. For many years he contributed a weekly article on music to the evening paper associated with the *Manchester Guardian*. He also wrote the chapter on cello-playing for the *New Musical Educator*.

Fuchs was one of the original professorial staff of the R.M.C.M. when it was founded by Sir Charles Hallé, its first principal, in 1893. In later years he was a contemporary on the teaching staff with Backhaus, Egon Petri, and Frank Merrick.

When he first arrived in Manchester he came with an introduction to Hallé from Clara Schumann, having met her at an examination concert at Frankfurt Conservatorium, when she praised his playing of her husband's concerto. In London he played in chamber music at a number of the famous Monday 'Pops', occasionally with Joachim, Pachmann, and Saint-Saëns, succeeding Piatti at the cello desk. With the Hallé Orchestra he gave the first performances in Manchester of the concertos of Lalo and Dvořák, Tchaikovsky's 'Variations' and Richard Strauss's 'Don Quixote'. Fuchs was the type of musician who was attracted to Manchester towards the end of last century by the existence of a great orchestra and the musical life of which it was the centre, and also by the teaching opportunities offered by the city, both privately and at the College. Lately he had been in frail health, but was able to say, 'I can look back on a full life with a grateful heart'. He was fond of quoting a line from the poet Rückert: 'And 'ere thou knowest, thou art in port'. His like is sadly missing from our musical life in these regimented days.

C. R.

At the time of going to press we hear of Schoenberg's death at the age of seventy-six. An article on his life and work will appear in our next issue.

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Part-song for S.A.T.B. (unaccompanied)

Words by HAROLD MONRO*

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SOPRANO *Allegro* *p*

ALTO

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poco rall. *meno mosso*
la la la la la la

p
La la la la *poco rall.* *meno mosso* *mp*
Nymph, nymph, what are your beads?

poco rall. *meno mosso*
mp

* By permission of Mrs. Alida Monroe

OVERHEARD ON A SALT MARSH

Allegro subito

Green
Allegro subito

Allegro subito

la la la la la la la la Why do you stare at them?

—

A musical staff with a bass clef, a dotted half note, a fermata, and a repeat sign.

No,
mf

No,

Give them me.

Give them me.

OVERHEARD ON A SALT MARSH

molto meno mosso

No. *Oh* *p*

No. *Oh* *p*

Give them me. *Oh* *p*

Give them me. *Then I will howl all night in the*

molto meno mosso *f* *c. 144*

Gob - lin, why do you

reeds, Lie in the mud — and howl for them. *Oh* *mf*

Gob - lin, why do you love them so?

love them so, Gob - lin, why do you love them so?

They are *mf*

OVERHEARD ON A SALT MARSH

La la — la la — la la la la —
 La la la la — la la la la la la —
 La —
 better than stars or wa - ter, — Better than voic - es of

la la la la — la la la la la la — la la la la la —
 la la la la — la la la la la la — la la la la la —
 la la la la — la la la la la la — la la la la la —
 Bet-ter than an - y man's fair daugh - ter, — Your

winds that sing, — La —

la la la la la — la la la la la la — Hush, I stole — them
 la la la la la — la la la la la la — Hush.
 green glass beads on a sil - ver ring. Hush.
 la la la la la la la la la — Hush.

OVERHEARD ON A SALT MARSH

poco rall.

più allegro

out of the moon. La la

poco rall. La la

più allegro

poco rall. più allegro

molto meno mosso

la la la la ————— No. mf

la la la la ————— No. mf

molto meno mosso

Oh ————— Give me your beads, I want them..

Give me your beads, I want them.. I will

molto meno mosso

mf

rall.

p

Oh p

Oh p

Oh p

lie and howl in a deep la - goon, For your green glass beads, I

rall.

OVERHEARD ON A SALT MARSH

Tempo I

mf *mp* *mf* *mp* *mf*

La la

La la la la la la la la la la la la la la la la

Tempo I

love them so. *Oh* *Oh*

mf *mp* *mf*

Tempo I

p *p* *p* *p*

la la la la la No. No.

la Give them me. Give them.

Give them me. Give them.

mf *mp* *p* *p*

mp

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